

D I A P A S O N



BY GEORGE F. ROOT.

NEW YORK: MASON BROTHERS 5 & 7 MERCER ST.

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THE BIBLE

AT THE BIBLE SOCIETY OF NEW YORK

FOR THE BIBLE SOCIETY OF NEW YORK

THE DIAPASON:



COLLECTION OF CHURCH MUSIC.

TO WHICH ARE PREFIXED

A NEW AND COMPREHENSIVE VIEW OF "MUSIC AND ITS NOTATION;" EXERCISES FOR
READING MUSIC, AND VOCAL TRAINING; SONGS, PART-SONGS, ROUNDS, ETC.

THE WHOLE ARRANGED AND ADAPTED FOR

Choirs, Singing Schools, Musical Conventions
AND SOCIAL GATHERINGS.

EDITED BY

GEORGE F. ROOT.

NEW YORK:

PUBLISHED BY MASON BROTHERS.

BOSTON: MASON & HAMLIN. PHILADELPHIA: J. B. LIPPINCOTT & CO. CINCINNATI: SARGENT, WILSON, & HINKLE.

CHICAGO: ROOT & CADY

P R E F A C E .

It is four years since the subscriber completed and issued the "Sabbath Bell;" since then he has been occupied much of the time in composing, arranging, and selecting music for this work; and it is now offered to teachers, choristers, and singers, with the assurance that it has, at least, been carefully and laboriously prepared.

Attention is respectfully called, first, to the "Singing School Department," which is believed to be unusually full and complete. In this department will be found a new and admirable presentation of "Music and its Notation," by Dr. LOWELL MASON, who is eminently the great philosopher and teacher of this subject, and who has done more than any other man living to render logical and perspicuous the subject, nomenclature, and arrangement of the elementary principles of vocal music. In "Practical Exercises," and in "New Music for Singing Classes," will be found, it is believed, such exercises, songs, part songs, etc., as are calculated not only to benefit but to interest the singing class, and make the work of both teacher and pupils agreeable and satisfactory.

The main topics connected with the subject of vocal training or cultivation of the voice are brought to view in a condensed form, and will, it is hoped, be understood and found useful.

In the Tune Department, practice for the choir as well as worship in the church, has been provided for, and music for "all the people" has not been forgotten.

The odd meters are thought to be unusually complete. They are distributed somewhat irregularly through the latter part of the book, to save room, but are arranged in order in the Metrical Index.

There will be found quite a number of new HYMNS, in company with "The Shining Shore," which are intended for social and home singing. They will, however, no doubt, find an appropriate place at times in the choir and the singing school.

Of the Sentences, Motets, Anthems, Choruses, and Chants, the subscriber can only say that it has been his endeavor, in them, to provide well for the various circumstances and occasions when such pieces are wanted.

Attention is called to the typographical appearance of this work, and the arrangement by which the new tunes are printed, generally with one part on a staff, without diminishing the amount and variety of music in the book.

Attention is called also to the new Index for Teachers, which, it is hoped, will be found useful.

To Dr. LOWELL MASON, and Mr. WILLIAM B. BRADBURY, especially, the editor of this book would express his obligation for valuable assistance and contributions, and he would not neglect to offer also his grateful acknowledgments to other friends from whom he has received aid; much really excellent music that was sent for publication did not find a place in this work simply because there was of that particular meter or style more than he could print. A pamphlet, by Dr. MASON, entitled "How shall I Teach?" and a dramatic cantata, by the subscriber, called "Belshazzar's Feast," or the "Fall of Babylon," were to have been embodied in the "Diapason," but on account of the pressure of other important matter are printed separately.

GEO. F. ROOT.

NEW YORK, June, 1860.

ELECTROTYPED BY
SMITH & McDUGAL,
82 & 84 DEEKMAN-ST., N. Y.

PRINTED BY
C. A. ALVORD,
15 VANDEWATER-ST.

MUSIC AND ITS NOTATION.*

By LOWELL MASON, MRS. DOC., UNIV. N. Y.

CHAPTER I.

ANALYSIS OF TONES.

§ I. Distinctions. (Realities). An analysis of Tones, (musical sounds), will make it apparent even to the untutored ear, that certain differences naturally exist between them, giving rise to the following DISTINCTIONS: they may be

- 1st. LONG or SHORT.
- 2d. LOW or HIGH.
- 3d. SOFT or LOUD.

NOTE. The word *Tone* is always used in this work to denote a musical sound, and never an interval.

§ II. Properties. (Realities). Hence tones have three essential PROPERTIES, qualities, or conditions of existence:

- 1st. LENGTH.
- 2d. PITCH.
- 3d. POWER.

§ III. Departments. (Incidentals). As there are three distinctions arising out of the nature of tones, and as every tone, therefore, has three essential properties, so it is convenient to divide rudimental music into three corresponding DEPARTMENTS:

- | | |
|---|------------|
| 1st. That which treats of <i>length</i> | RHYTHMICS. |
| 2d. That which treats of <i>pitch</i> | MELODICS. |
| 3d. That which treats of <i>power</i> | DYNAMICS. |

NOTE 1. *Rhythmics*, from a Greek word signifying "to flow,"—measured movement. *Melodics* from a Greek word signifying "a song or poem,"—a tune. *Dynamics*, from a Greek word signifying "to be able,"—power. The plural form of these words is taken as the name of a department, because in this technical use of them is comprehended every thing that arises out of the property of which they treat. Thus, *Rhythmics* comprehends *all rhythmic things*, or whatever may be derived from the primary fact that tones may be long or short, or that length is a property of tones, including also *rhythm*, or the structure of phrases, sections and periods. Again, the term *Melodics* includes every thing that may proceed from the primary distinction of low or high, or from the property of pitch. The word *melody*, in its common use, is much more limited, and refers only to a pleasing succession of tones, or to a tune-form. *Dynamics* also embraces not only the mere force of tones, but also their form of delivery, or whatever in utterance, independent of length and pitch, belongs to musical expression, or has power to move the feelings.

- * The pamphlet entitled "HOW SHALL I TEACH?" containing Hints and Directions with regard to "MUSIC AND ITS NOTATION," and intended especially for teachers, will be sent to any address, by the publishers, on receipt of twelve cents in money or postage stamps.

NOTE 2. When the foregoing lesson has been *properly given*, the intelligent pupil will be conscious that with respect to the *distinctions* and the *properties* (both existing in the nature of tones), he has come to the knowledge of the facts through his own powers of observation and reflection. He knows, not because his teacher or any one else has told him, not because he has learned from a book, but because he has heard tones as produced by others (vocal or instrumental) and has himself also produced them. The *distinctions* are known to him, principally, through the mere *sense of hearing*. But in coming to the knowledge of *properties*, he has been obliged to appeal mostly to another power; his examinations, comparisons and decisions, in this department, have been rather the work of reflection and reason. In the *departments* (existing not in nature, but which are only conventional), a still higher power has been called into action; the facts of usage in relation to these, with their technical appellations, have been learned, not from mere *sense*, nor from a *reasoning* process, but have been received on testimony; the teacher has told him and he has believed. Thus, in the first easy lesson an appeal has been made to the three grand avenues of human knowledge, the *outward senses*, the *reasoning power*, and *faith*.

CHAPTER II.

RHYTHMICS.

§ IV. Measurement of Tones. (Realities). The length of tones is measured by a division of time into equal portions.

§ V. Measures and parts of Measures. (Names). The portions into which time is divided are called MEASURES and PARTS OF MEASURES.

NOTE. Measures and Parts of Measures are to music what days, months, and years (also portions of time), are to the daily occupations of life, or to history.

§ VI. Length of Measures. (Realities). Measures may be of longer or shorter duration; they have no absolute length.

§ VII. Accent. (Realities). The first part of a measure should be accented, the second unaccented.

NOTE. While it is important that rhythmic accent should be observed, its constant mechanical, or drum-like recurrence is stiff, ungraceful, and repulsive to good taste. Such an accent belongs mostly to music of an inferior character, or to that which makes its appeal to the mere external sense. The march and the dance are much dependent upon it, though in the better forms of these classes of music, it is often concealed by higher properties, for a short time or as long as the fact may be trusted without it. Rhetorical accent or emphasis, or that which belongs to emotion, expression, or to poetical thoughts or ideas, on the contrary, is essential to a tasteful or appropriate performance, and should receive much attention. The rule, therefore, which has just been given, is one to which there are many exceptions.

§ VIII. Measures Indicated. Measures and parts of measures may be indicated as follows: first, *to the ear*, by counting; second, *to the eye*, by motions of the hand called BEATS, or BEATING TIME.

NOTE. The rhythmic principle may be manifested to another sense, the touch, but this is not needed for musical purposes.

§ IX. *Manner of Beating Time.* (Incidentals). In beating time, (two part measure), a *downward* beat is usually made for the first part of a measure, and an *upward* beat is made for the second part of a measure.

NOTE 1. When the pupils are learning to beat the time, it is well for them to count and beat simultaneously; or, while they make the proper motions of the hand, let them also describe those motions by repeating the words *downward beat*, *upward beat*, or, (for a quicker movement), *down*, *up*.

NOTE 2. It is also an excellent practice in beating time to dispense with the *common form*, (movement of the hand in different directions), and to substitute a single vibratory motion, being the same for each part of a measure. This is frequently done by the conductor of an orchestra, who is often seen indicating each part of a measure by a double beat, or vibration, consisting of a quick downward motion and an instant rebounding of the hand or baton to its original position.

§ X. *Notes.* (Signs). The relative length of tones is represented by characters called *NOTES*.

NOTE. The word *tone* is always used in this work to signify a musical sound. The word *note* is never used to signify a musical sound, but always to signify a character representing a musical sound. A *tone* may be heard but can not be seen; a *note* may be seen but can not be heard.

§ XI. *Representation of Measures; Bars.* (Signs). Measures are represented by interspaces between vertical lines, or *BARs*. Bars mark to the eye the boundaries of measures.

NOTE 1. The term *bar* is often used to signify a measure.

NOTE 2. In simple vocal music, as common psalmody, in which, being syllabic, measures are clearly indicated by the poetic feet it is not important that this usage in barring should be observed, or that written measures should be always separated by bars; it may be often more pleasant to see a page less filled with unnecessary characters, and to preserve a correspondence between the barring of the notes and the stanzaic form of the poetry. It may be convenient, also, to bar the notes in accordance with meter, so that two, three or more measures may be included, representatively, between two bars; e. g., in the ordinary common meter stanza the notes may be thus barred in accordance with the lines of the poetry, so that in some cases between two bars may be found, perhaps, six notes (three double measures) and in others only four notes (two double measures.) The rhythmic form of the tune in such cases is so very simple that an indication of measures to the eye is not needed; guided by the poetry (always a good guide in vocal music) there is no danger of error. From the grouping of tones into measures comes rhythm, a reality, indispensable; but this lies back of the signs of measures, and is in no way dependent upon notation. Measures, and the relations of measures, (rhythm,) may be quickly felt and accurately observed, although not indicated by barring.

§ XII. *Resting.* (Realities). A part of a measure, a measure, or more than a measure may be passed over in silence, and this is called *RESTING*.

§ XIII. *Rests.* (Signs). Resting is indicated by characters called *RESTs*.

§ XIV. *Double Bars.* (Signs and Names). Characters are used to indicate the end of a section or period in music, or of a line in poetry, called *DOUBLE BARs*.

CHAPTER III.

M E L O D I C S.

NOTE. When the Scale or a part of it has been taught, or when the pupils have become so familiar with it practically as to have some correct apprehension of it as a connected series of tones, and can sing it, or a part of it, with tolerable accuracy, the more theoretic or scientific view, corresponding to what they have practically become acquainted with, may properly follow. We proceed, therefore, to give

here, as in the previous chapter, the more abstract view. If the teaching has been thorough, these definitions, rules, or aphorisms may be, in substance, inductively established by the pupils themselves from facts already practically known to them.

§ XV. *Natural Relation of Tones as to Pitch.* (Realities). Tones, considered with respect to their natural relation of pitch, are disposed in a certain series consisting of eight.

§ XVI. *The Scale.* (Names). This series of tones is called *THE SCALE*.

NOTE. The word *scale*, from the Latin *scala*, signifies a ladder. Thus the scale may be regarded as a musical ladder.

§ XVII. *The Scale. Names of its Tones.* (Names). The tones of the scale are named from the names of numbers, beginning with the lowest, thus:

ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT.

NOTE. Observe that the names are not *first*, *second*, and *third*, nor are they *No. 1*, *No. 2*, and *No. 3*, but are, as above stated, *one*, *two*, *three*, *four*, and so on. The importance of this will appear from the fact that the first tone of a melody or tune is often some other than one, the second is often some other than two, etc.

§ XVIII. *The Staff.* (Signs.) The scale is represented to the eye, or the relative pitch of tones is indicated, by a character consisting of five horizontal lines together with their four intermediate spaces, called *THE STAFF*.

§ XIX. *The Staff.* (Signs.) Each line, and each space of the Staff, is called a *DEGREE*; thus the staff contains nine degrees, counted upwards from the lowest, there being five lines and four spaces.

NOTE. The word *degree*, as applied to the Staff, is used to mean *point*, *place*, or *position*; thus there are nine degrees, by which pitch may be indicated, or on which notes may be written. The word is also used in connection with the Scale; thus the Scale is said to proceed by successive degrees, or *di grado*.

§ XX. *Additional Lines and Spaces.* (Signs). The compass of the Staff may be extended by additional lines above or below, called *LINES ABOVE*, or *LINES BELOW*, or *SPACES ABOVE*, or *SPACES BELOW*.

NOTE. Added lines are also sometimes called *LEGER LINES*.

§ XXI. *Notes.* (Signs). In addition to what has already been said of notes (§ X), they are used to indicate the order of the succession of the pitch of tones.

§ XXII. *The Scale Represented on the Staff.* (Signs). The scale may be represented (written), on the staff in various positions; thus either line or space may be taken to indicate the tone *One*, but when the degree of the staff indicating *One* is determined, the other tones must follow in regular order.

NOTE. It should be fully understood that the scale has not necessarily any fixed position on the staff, and pupils should become practically familiar with it in various positions. But in singing from these different positions, let the same pitch (C) be retained: 1st, Because it is highly desirable that the pupil should become familiar with absolute pitch. 2d, Because it is desirable that he should not be erroneously taught that a change of position necessarily implies a change of pitch. 3d, Because it is desirable to prevent in the mind of the pupil the association of absolute pitch with the staff.

§ XXIII. Syllables. (Incidentals). In elementary instruction, especially as aids to those who are beginning to learn to sing in classes, the following syllables are used in connection with the tones of the scale, for the purpose of suggesting relative pitch :

Written—Do, Re, Mi, Fa, Sol, La, Si, Do.
Pronounced—*Doe, Ray, Mee, Fuh, Sol, Lah, See, Doe.*

NOTE. The principle is that of mental association; after a little practice each syllable becomes so strongly associated with the pitch of the tone to which it is applied as to recall it or bring it up quickly to the mind, and thus the pupil is enabled to produce the tone with ease and accuracy. This use of the syllable has been peculiar to England and America, though it has been introduced in Germany, where the one syllable, LA, principally prevails. In Italy and in France the same syllables are used for a very different purpose, or for the same purpose for which letters are used in Germany, England, and America, viz.: to indicate absolute pitch. The Scale names, ONE, TWO, THREE, etc., may be used instead of the syllables, but the latter are preferable on account of their more euphonic character. The use of the syllables in singing is called *Solfège*, or *singing by Solfa*. Singing to the single syllable la, or ah, or to any open vowel, is called vocalizing.

CHAPTER IV.

MELODICS.

§ XXIV. Absolute Pitch. (Realities). Abstract pitch, or that which is independent of scale relationship, is called ABSOLUTE PITCH.

§ XXV. Absolute Pitch. (Names and Signs). Absolute pitch is named from the names of letters, and is indicated by the letters themselves, as A, B, C, D, E, F, G.

§ XXVI. Model Scale. (Realities). The primitive or MODEL scale (by which is meant the first in the order of classification), is based upon the pitch C, or C is taken as One, and the order of tones is as follows:

C is One, D is Two, E is Three, F is Four, G is Five, A is Six, B is Seven, and C is Eight.

NOTE 1. C is repeated for eight because when the scale is extended the tone, which in its relation to those which are below it is *eight*, in its relation to those which are above it is *one*. This will become plain when the scale is extended, or repeated at a higher pitch.

NOTE 2. This has been called the natural scale, but the name is inappropriate, since the pitch C is no more natural than any other. It is called by some writers the Normal scale, and by Spinola the Type scale.

§ XXVII. Common Position of the Scale. (Signs.) There are two positions in which the scale is most commonly written upon the staff: First, The tone One being represented on the *added line below*. Second, The tone One being represented on the *second space*.

NOTE. In instrumental music various other positions are required; the two here mentioned are sufficient for the common purposes of vocal music.

§ XXVIII. Clefs. (Signs). To determine the position and pitch of the scale

as represented, one of the letters indicating absolute pitch is used as a clue or key, and when thus used is called a CLEF.

NOTE. Clef is a French word signifying key; thus the clef-letter is a key to the representation of absolute pitch upon the staff.

§ XXIX. Clef letters. (Signs). The letters most commonly used as Clefs are G and F.

§ XXX. The G Clef. (Signs). The *G Clef* is placed upon the *second line*, and determines the pitch of that line to be G; consequently C, (One of the C scale) must be represented by the added line below. See Examples 13 and 14.

§ XXXI. The F Clef. (Signs). The *F Clef* is placed upon the *fourth line*, and determines the pitch of that line to be F; consequently C, (One of the C scale) must be represented by the second space.

NOTE. It should be understood that a Clef is merely a letter differing in shape from its ordinary form.

§ XXXII. The C Clef. (Signs). The letter C is also used as a Clef, and when thus used it is applied to different degrees of the staff, especially to the first, third and fourth lines. See Practical Lessons 17, 18, 19.

NOTE 1. The G and F Clefs, in modern music, are always placed upon the lines mentioned above (secs. 31, 32), not being removable like the C Clef.

NOTE 2. Originally all the seven letters were used at once as Clefs, being all placed at the commencement of the staff.

CHAPTER V.

RHYTHMICS.

§ XXXIII. Prolonged Tones. (Realities). A tone may be prolonged so as to occupy two parts of a measure, and thus a new form of measure is obtained.

§ XXXIV. New Note. (Signs and Names). The prolonged tone is represented by a note differing from the one which is already known, and may be called a LONG, or a LONG NOTE. The previous one, may be called SHORT.

§ XXXV. Form of Measure or Rhythmic Classification. (Incidentals). The first form of measure, having one tone to each part of the measure, we may call the PRIMITIVE FORM.

§ XXXVI. Rhythmic Classification Continued. (Incidentals.) The second form of measure, or that in which one tone is so prolonged as to occupy the full measure, may be called the DERIVED FORM.







§ XXXVII. (Incidentals). Derived forms of measure are obtained from primitive forms, by uniting the different parts of the measure in a longer tone.

§ XXXVIII. (Incidentals). Derived forms of measure may be reduced to primitive forms, by separating the different parts of the measures.



ILLUSTRATION.

TABULAR VIEW.

Primitive form of Measure.					
Derived form of Measure.					

Practical Lesson, 20.

CHAPTER VI.

RHYTHMICS.

§ XXXIX. Triple Measure. (Realities). A measure may have three parts: such a measure may be described by counting *one, two, three*; or by beating *downward beat, inward beat* (to the left), and *upward beat*.

§ XL. Triple Measure. (Names.) A measure having three parts is called TRIPLE MEASURE.

§ XLI. Accent. (Realities). Triple Measure receives an accent on the first part of the measure.

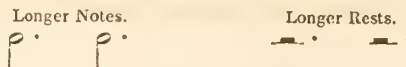
§ XLII. Classification. (Incidentals). Derived forms of measure are obtained in Triple Measure on the same principle as in Double Measure.

§ XLIII. Classification. (Incidentals). When the derived form is obtained by the union of the first and second parts of a measure, it is called the FIRST DERIVATIVE; when it is obtained by the union of the first, second, and third parts, it is called the SECOND DERIVATIVE.

§ XLIV. Classification. (Incidentals). When in a derived form of measure the union of the parts commences with the *first* part, the derivative is said to be in the FIRST CLASS; when the union of the parts commences with the *second* part, the derivative is said to be in the SECOND CLASS.












§ XLV. Notes. (Signs and Names). A tone, occupying three parts of a

measure, is represented by a note of a different form from the two previously introduced; this may be called the LONGER NOTE.



TABULAR VIEW.

Primitive and derived forms in Triple Measure.

	First Class.	Second Class.
Primitive,	  	  
First Derivative,	 	 
Second Derivative,		

§ XLVI. Measures Designated. (Signs and Names). Figures are used to designate the kind of measure; thus, the figure 2 denotes Double measure, and the figure 3 denotes Triple Measure.

Practical Lessons, 21 to 25.

See Note 1, at the close of this work.

CHAPTER VII.

RHYTHMICS.

§ XLVII. Quadruple Measure. (Realities). A measure may have four parts; such a measure may be described by counting *one, two, three, four*, or by beats, thus: *downward beat, inward beat, outward beat* (to the right), *upward beat*.

§ XLVIII. Quadruple Measure. (Signs and Names.) Four part measure is called QUADRUPLE MEASURE, and is marked by the figure 4.

§ XLIX. Accent. (Realities). Quadruple measure is accented principally on the *first* part, and slightly on the *third* part of the measure.

§ L. Classification. (Incidentals.) Derived forms of measure are obtained in Quadruple Measure on the same principle as in Double.

§ LI. Classification. (Incidentals). When in a derived form of measure the union commences with the third part, it is said to be in the THIRD CLASS.

§ LII. Notes. (Signs and Names). A tone, occupying four parts of a measure, is represented by a note of a different form from those previously introduced; this may be called the LONGEST NOTE.

Longest Notes.



Longest Rests.



§ LIII. Recapitulation; Notes and Rests. (Names and Signs). The notes and rests thus far introduced are as follows:

Notes.	Rests.	Names.	
		Quarter Note, or Rest.	Crotchet.
		Half Note, or Rest.	Minim.
		Three-quarters.	Dotted Minim.
		Whole Note, or Rest.	Semibreve.

NOTE. The Double Note (Breve) is also sometimes used

§ LIV. Classification; Tabular View of Primitive and Derived Forms in Quadruple Measure. (Incidentals).

	First Class.	Second Class.	Third Class
Primitive.			
First Derivative.			
Second Derivative.			
Third Derivative.			

§ LV. Syncope. (Realities, Names, and Signs). When a tone commences on an *unaccented* part of a measure, and is continued on an *accented* part of a measure, it is called a SYNCOPE, or SYNCOPATED TONE, and the note representing it is called a SYNCOPATED NOTE.

NOTE. Syncope, from two Greek words signifying "to cut into," or "to cut off." A Syncope *cuts into*, or breaks up, or contradicts the regular order of accent.

§ LVI. Accent. (Realities). A syncopated tone should always receive an accent.

NOTE. See Syncopes represented in the above example, second class, first and second derivatives.

Practical Lessons 26 to 33.

Syncope.

† An irregularity in Classification.

CHAPTER VIII.

MELODICS.

§ LVII. Skips. (Realities). A melody or tune may proceed not only by the regularly successive steps or degrees of the scale. (*di grado*), but also by skips, (*di salto*).

§ LVIII. The easiest and most natural skips are those which occur between the tones *one, three, five, and eight*.

§ LIX. The skips indicated in the following table are the only ones which can occur between ONE and THREE:

TABULAR VIEW.

1 3 1 | 3 1 3 Practical Lesson 34.

§ LX. The following are the skips which may occur between ONE, THREE and FIVE:

TABULAR VIEW.

1 3 5 | 3 1 5 | 5 1 3
1 5 3 | 3 5 1 | 5 3 1

Practical Lesson 35.

§ LXI. The following changes may be produced with the tones ONE, THREE, FIVE, and EIGHT:

TABULAR VIEW.

1 3 5 8	3 1 5 8	5 1 3 8	8 1 3 5
1 3 8 5	3 1 8 5	5 1 8 3	8 1 5 3
1 5 3 8	3 5 1 8	5 3 1 8	8 3 1 5
1 5 8 3	3 5 8 1	5 3 8 1	8 3 5 1
1 8 3 5	3 8 1 5	5 8 1 3	8 5 1 3
1 8 5 3	3 8 5 1	5 8 3 1	8 5 3 1

Practical Lessons 36, 37.

NOTE. The order in which the remaining tones of the scale are introduced is not supposed to be important. The following is in accordance with the example of some of the best German teachers.

§ LXII. Seven.—The tone seven naturally leads to eight; or after seven the ear desires or expects eight; eight, therefore, will serve as a guide to seven. Think of eight and it will be easy to sing seven.

NOTE. The pupil may be made to appreciate this by singing the ascending scale and stopping with seven.

Practical Lessons 38, 39.

§ LXIII. Four.—Four naturally leads to three, or after four the ear desires or expects three; three, therefore, will serve as a guide to four. Think of three and it will be easy to sing four.

NOTE. The pupil may be made to appreciate this by singing the descending scale and stopping with four.

Practical Lessons 40, 41.

§ LXIV. Two.—One or three will guide to two. *Practical Lesson 42.*

§ LXV. Six.—Five will guide to six. *Practical Lesson 43.*

CHAPTER IX.

MELODICS

§ LXVI. Higher Tones. (Realities). When tones higher than eight are sung, eight is to be regarded not only in its relation to the tones below it, or as eight, but also as ONE of the scale at a higher pitch.

Practical Lessons 44, 45, 46.

§ LXVII. Lower Tones. (Realities). When tones lower than one are sung, one is to be regarded not only in its relation to the tones above it, or as one, but also as EIGHT of the scale at a lower pitch.

Practical Lessons 47, 48, 49.

§ LXVIII. The usual vocal compass, or extent from low to high, including both male and female voices, may be thus represented:



NOTE. Some voices will naturally reach higher or lower tones than those here indicated, and the compass of all voices may be extended by culture.

§ LXIX. Classification of Voices. (Realities). The human voice is naturally divided into four classes:

1. Low male voices, BASE.
2. High male voices, TENOR.
3. Low female voices, ALTO.
4. High female voices, TREBLE.

NOTE. Besides the above, there are other distinctions, as BARITONE, between the Base and Tenor, and MEZZO SOPRANO, between the Alto and Treble. The Treble is often called SOPRANO.

§ LXX. Uses of Clefs. (Signs). The F clef is used for Base and Tenor, the G clef is used for Tenor, Alto and Treble, but when used for Tenor it denotes G an octave lower than when used for Treble or Alto.

Examples illustrating the two uses of the G clef:

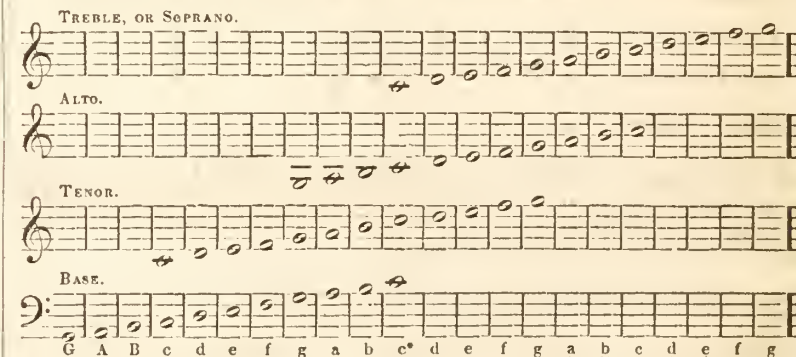


The above examples (1 and 2) although they appear the same to the eye, are, in reality, or to the ear, an octave apart, the Tenor being an octave below the Treble.



The above examples (3 and 4) although they appear different to the eye, are, in reality, or to the ear, the same.

5. Example illustrating the usual compass of the different classes of voices, with the use of the clefs, and the relation of the different parts:



* This once marked small c, being about the centre both of the vocal and also of the great or instrumental scale, is called the middle c.

§ LXXI. (Signs). To distinguish between the different tones denoted by the same letters, (octaves,) capital and small letters, together with marks below or above them, are used. Thus, in the above example, the lowest

Three notes are designated by *capital letters*; and the tones represented by them are called capital, or great G, or great A, and great B. The notes in the next octave beginning with c, (with the exception of the upper one, which is considered as one of the octave above,) are designated by *small letters*, and the tones are called *small c*, *small d*, *small e*, etc. The notes in the next octave, (with the exception of the upper one,) are designated by *once-marked small letters*, and the tones are called *once-marked small c*, *once-marked small d*, etc. The notes belonging to the next octave, are designated by *twice-marked small letters*.

NOTE.—The G clef, when used for Treble or Alto, or for instruments, signifies *g*, but when used for male voices it signifies *g*.

6. Examples of the representation of the same tone in the use of the different clefs.



§ LXXII. (Signs.) The four parts may be written each singly, or upon two staves, in which case the F clef is used for both Base and Tenor. The two parts upon one staff, is the better method for plain music, since it shows, at a glance, the relation of the parts, and is quite as easily read.

Practical Lessons 50, 51.

CHAPTER X.

MELODICS.

§ LXXIII. (Realities). The great scale of sounds, including the whole compass of tones appreciable by the human ear, consists of about nine octaves, about one-third of which, from G to *g*, is within the range of the human voice.

§ LXXIV. (Signs). The system of noting or designating the tones of the great scale, is the same as that mentioned at § LXXII, or as follows:

7th Octave	8th Octave	9th Octave	10th
c d e f g a b	c d e f g a b	c d e f g a b	c
==	==	==	==
4th Octave	5th Octave	6th Octave	
c d e f g a b	c d e f g a b	c d e f g a b	
==	==	==	

1st Octave	2d Octave	3d Octave
C D E F G A B	C D E F G A B	C D E F G A B
==	==	==

NOTE. Read the above, beginning with C which is designed to represent the lowest tone, or in the order suggested by the numbering of the Octaves, from the lowest to the highest.

EXPLANATION.

- 1, C. This is the lowest sound produced by an Organ, and it can be obtained from no other instrument. It requires a pipe thirty-two feet long.
- 2, C. This is the lowest C on the Piano-forte. It requires an organ-pipe sixteen feet long.
- 3, C. This is called *the great C*. It is the lowest sound on the Violoncello, and it requires an organ-pipe eight feet long.
- 4, c. Called *small c*. Written on the second space, Bass clef, and requires an organ-pipe of four feet.
- 5, c. *Middle c*. Added line above, F clef, and added line below G (Treble) clef. It requires a pipe of two feet.
- 6, c. This is the c represented on the third space, G (Treble) clef. It requires an organ-pipe one foot long.
- 7, c. Second added line above, Treble clef. Produced by an organ-pipe one-half of a foot long.
- 8, c. Written on the space above the fifth added line above. Produced by an organ pipe one-fourth of a foot long.
- 9, c. Highest c on the Piano-forte. Produced by an organ-pipe of one-eighth of a foot long.

The lowest tone in the great scale (twice marked C), is indicated in notation by the ninth line below the Base Staff; and the highest one (six times marked C), by the space above the twelfth line above the Treble Staff, so that a Staff by which the whole could be represented, without the aid of clefs, must consist of thirty two lines. We here see the use of clefs, by which a Staff of five lines is rendered sufficient.

CHAPTER XI.

MELODICS.

§ LXXV. Intervals. (Realities). The difference of pitch between any two tones, is called AN INTERVAL. Thus, the difference of pitch between one and two is an interval.

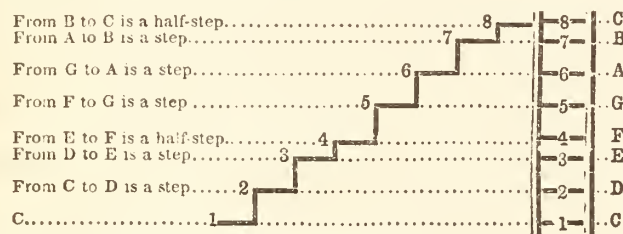
LXXVI. Intervals. (Realities). In the regular succession of the tones of the scale, there are two kinds of intervals, larger and smaller.

§ LXXVII. Intervals. (Names). The larger scale-intervals are called *STEPS*; and the smaller scale-intervals are called *HALF-STEPS*.

§ LXXVIII. Order of Scale-intervals. (Realities). The intervals of the scale occur in the following order:—between one and two, a *step*; between two and three, a *step*; between three and four, a *half-step*; between four and five, a *step*; between five and six, a *step*; between six and seven, a *step*; and between seven and eight, a *half-step*.

NOTE. The terms *tone* and *half-tone* have been commonly used to designate these intervals; but as the application of the same word both to sounds and interv. is inconvenient, the discontinuance of the term *tone* and *half-tone* is recommended, especially in teaching. As the word *ladder* (scale) is used for designating the series of tones called the scale, it is quite natural to carry out the figure, and borrow from the ladder the word *step* by which to designate scale-intervals.

§ LXXIX. (Incidentals). Illustration of the musical ladder, with its steps; or of the scale with its tones and intervals.



Read from the bottom upwards.

CHAPTER XII.

RHYTHMICS.

§ LXXX. Sextuple and Mixed Measures. A measure having six parts, is called *SEXTUPLE MEASURE*; as *one, two, three, four, five, six*; or, *downward beat, downward beat, inward beat, outward beat, upward beat, upward beat*.

§ LXXXI. A measure having six parts, is also often described by two counts or beats.

§ LXXXII. Measures may also have *nine* or *twelve* parts, or more or less.

Practical Lessons 52, 53.

CHAPTER XIII.

MELODICS.

§ LXXXIII. (Realities). In addition to the Scale already explained, there another Scale, differing from that in the relation of its tones, or in the order of its intervals, called the *MINOR SCALE*; it is called by the Germans the *soft* Scale.

§ LXXXIV. (Names). The Scale which has already been explained (Chapter III.), of which C is *ONE*, may now be called the *MAJOR SCALE*.

§ LXXXV. The Minor Scale is based upon A, or A is taken as *ONE*.

Practical Lessons 54, 55.

CHAPTER XIV.

RHYTHMICS.

§ LXXXVI. Shorter Tones. (Realities and Names). Two tones may be sung to each, or to either part of a measure, which being half the length of quarters, may be called *EIGHTH TONES*, or *EIGHTHS*.

§ LXXXVII. Notation. (Signs). Notes representing Eighth tones, may be called *EIGHTH NOTES* (*Quavers*).

§ LXXXVIII. Classification. (Incidentals and Names). The form of measure obtained by eighths, may be called *COMPOUND*. The form of measure heretofore explained, may be called *SIMPLE*; or *SIMPLE FORM OF MEASURE*.

§ LXXXIX. Tabular View. Compound Forms, in Double Measure, Primitive and Derived.

	First Class.	Second Class.	Third Class.
Primitive.			
First Derivative.			
Second Derivative.			
Third Derivative.			

Practical Lessons 56 to 64.

CHAPTER XV.

RHYTHMICS.

§ XC. Triplets. (Realities, Names, Signs). A part of a measure may be so divided as to be occupied by three tones. Such divisions or parts of measures are called Triplets. The notes representing Triplets are usually marked by the figure 3.

Practical Lesson 65.

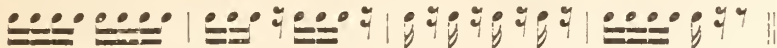
CHAPTER XVI.

RHYTHMICS.

§ XCI. Sixteenths. (Realities, Names, Signs). A part of a measure may be occupied by four tones, called SIXTEENTHS, and represented by notes also called SIXTEENTH NOTES (Semiquavers).

§ XCII. Classification. (Incidentals, Names). When four tones occur in a single part of a measure, the measure may be said to be in COMPLEX FORM.

EXAMPLE OF NOTES AND RESTS.



Practical Lessons 66 to 69.

§ XCIII. (Realities, Names, Signs). Still further divisions of parts of measures may be made so as to introduce THIRTY-SECONDS, and also SIXTY-FOURTHS.

EXAMPLES OF NOTES AND RESTS.



CHAPTER XVII.

RHYTHMICS.

§ XCIV. Notation. (Signs). Either of the different kinds of notes may be taken to represent primitive form of measure, simple or compound. Thus primitive form in any kind of measure may be represented, by Whole Notes, Halves, Quarters, Eighths, or Sixteenths.

§ XCV. (Names). The different representations or signs of measure arising from the use of the different notes as primitive forms, are called VARIETIES OF MEASURE.

NOTE. Varieties of measure merely furnish different signs for the same thing. To the ear they are all the same, to the eye only do they differ; the movement or degree of quickness depending not in the least on the kind of notes, which represent no positive but only a relative length of sound. The different varieties are unimportant, but are in common use.

§ XCVI. (Signs). There may be as many varieties in all the different kinds of measure as there are kinds of notes.

§ XCVII. (Signs). As figures are used to distinguish the *kinds* of measure, so also they are used to distinguish the *varieties* of measure. When used for both purposes, the two figures are written as in the representation of fractions, the number of parts on which the *kind of measure* depends being indicated by the numerator; and the kind of notes used in each part (on this the *variety of measure* depends), being indicated by the denominator.

§ XCVIII. Tabular View of Varieties of Measure.

$\frac{2}{1}$	o o	$\frac{*3}{1}$	o o o	$\frac{*4}{1}$	o o o o	$\frac{*6}{1}$	o o o o o o
$\frac{2}{2}$	o o	$\frac{3}{2}$	o o o	$\frac{4}{2}$	o o o o	$\frac{*6}{2}$	o o o o o o
$\frac{2}{4}$	o o	$\frac{3}{4}$	o o o	$\frac{4}{4}$	o o o o	$\frac{6}{4}$	o o o o o o
$\frac{*2}{8}$	o o	$\frac{3}{8}$	o o o	$\frac{*4}{8}$	o o o o	$\frac{6}{8}$	o o o o o o
$\frac{*2}{16}$	o o	$\frac{*3}{16}$	o o o	$\frac{*4}{16}$	o o o o	$\frac{*6}{16}$	o o o o o o

* Seldom used.

Practical Lessons 70, 71.

CHAPTER XVIII.

MELODICS.

§ XCIX. Intermediate Tones. (Realities). Between those tones of the Scale which form the interval of a step, an intermediate-tone (intervening-tone) may be introduced: thus, intermediate-tones may occur between one and two, two and three, four and five, five and six, and six and seven; but not between three and four, and seven and eight, because the intervals between these tones

are already half-steps, and these are the smallest practicable intervals known in the musical system.

§ C. Intermediate Tones. (Names). Intermediate-tones are named from either of the scale-tones between which they occur, with the addition of either the word sharp or flat prefixed or suffixed. Thus the intermediate-tone between One and Two, is named with respect to relative pitch, SHARP-ONE or FLAT-TWO, and with respect to absolute pitch C-SHARP or D-FLAT. The same principle is applied to the naming of all the other intermediate tones.

NOTE. The word sharp, as here used, as a name for a tone, signifies higher; thus, by sharp-one is meant a tone higher than one, yet not so high as two; again, the word flat, when used as the name of a tone, signifies lower; thus, by flat two is meant a tone which is lower than two, yet not so low as one.

§ CI. Intermediate Tones. (Signs). An intermediate-tone is indicated by the same degree of the staff as is the scale-tone from which it is named; thus the tone named sharp-one is indicated by the same degree of the staff as is the tone named one, but with a character prefixed to the same degree of the staff called a SHARP (#). So also the tone named flat-two is indicated by the same degree of the staff as is the tone named two, but with a character prefixed to the same degree of the staff called a FLAT (b).

NOTE 1. It will be observed that the words sharp and flat are used both as names of tones, and as names of characters, signs, or marks of notation.

NOTE 2. As characters, sharps and flats are used so to modify or qualify the staff as to furnish a convenient and sure notation for the intermediate tones.

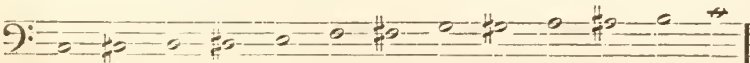
§ CII. Chromatic Scale. (Realities and Names). A Scale consisting of thirteen tones, including the eight scale-tones and the five intermediate-tones, having twelve intervals of a half-step each, is called THE CHROMATIC SCALE.

NOTE. Chromatic. From a Greek word signifying color. It is said that the intermediate tones were formerly represented by notes written with colored ink, and hence the name. The term may also have a figurative meaning, since chromatics in music, expressive of various degrees of intensity of feeling, may be regarded as analogous to light and shade, or coloring in painting.

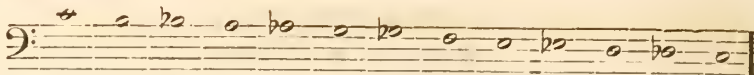
§ CIII. The Diatonic Scale. (Names). The Scale which was first described is called THE DIATONIC SCALE. The Minor Scale is also Diatonic.

NOTE. Diatonic. From two Greek words signifying *through the tones*, or *from tone to tone*.

§ CIV. The Chromatic Scale. (Signs):



Names	One	sharp one,	two,	sharp two,	three,	four	sharp four,	five,	sharp five,	six,	sharp six,	seven,	eight,
Pitch.	C,	C#,	D,	D#,	E,	F,	F#,	G,	G#,	A,	A#,	B,	C.
Syllables	Do,	di,	re,	ri,	mi,	fa,	fl,	sol,	si,	la,	li,	si,	do.



Eight,	seven,	flat seven,	six,	flat six,	five,	flat five,	four,	three,	flat three,	two,	flat two,	one.
C,	B,	Bb,	A,	Ab,	G,	Gb,	F,	E,	Eb,	D,	Db,	C.
Do,	si,	se,	la,	le,	sol,	se,	fa,	mi,	me,	re,	ra,	do.

NOTE. The letter l should always receive the sound of ee in the above syllables; thus Dl is pronounced Dee, li is pronounced Lee, etc. Again, the letter e should always receive the sound of the English long a, so that Se is pronounced Sa, Le is pronounced La, etc.

§ CV. Notation, Sharps and Flats. (Signs). Sharps and Flats (characters) continue their significance throughout the measure in which they occur, and also from measure to measure, when the same tone is repeated, unless canceled by a note written upon some other degree of the staff.

§ CVI. Notation, Sharps and Flats. (Signs). Sharps and flats are canceled, or their significance is terminated by a sign called a NATURAL (♮).

NOTE. The name of this character is an unfortunate one, since its tendency is to mislead the pupil. It signifies not that one tone is in fact more natural than another—indeed the term can not be said to apply to the tone, but merely to the previous mark. (flat or sharp) showing that its significance is now at an end. If it was called a RESTORAL its name would more clearly indicate its office.

Practical Lessons to be gradually introduced during the development of the Chromatic Scale, 72 to 80.

CHAPTER XIX.

MELODICS.

§ CVII. Intervals. (Realities). In addition to the regular Scale-intervals (intervals belonging to the Scale in its regular progression) called Steps and Half-Steps, there are also other intervals occasioned by a departure from this regular order, or by skipping, as SECONDS (same as have heretofore been called Steps and Half-Steps) THIRDS, FOURTHS, FIFTHS, SIXTHS, SEVENTHS and OCTAVES.

NOTE. The terms Step and Half-step are at first, more convenient than that of Second, since they naturally arise out of the idea of the musical scale or ladder; and they are at all times afterwards convenient for the purpose of defining the magnitude of intervals. (SEE CHAPTER XX.)

§ CVIII. Intervals are always reckoned from the lower tone upwards, unless otherwise expressed.

DIATONIC INTERVALS.

NOTE. Diatonic, because they are produced by skips in the diatonic scale.

§ CIX. Two tones being the same pitch, are called UNISON, or said to be in UNISON.

§ CX. The interval between one and two, or two and three, or between any tone and the tone which is indicated by the degree of the staff, next above it, is called a **SECOND**.

NOTES. Seconds are intervals of the same magnitude as steps.

§ CXI. The interval between one and three, or between two and four, or between any tone and the tone which is indicated by the third degree of the staff, above it, is called a **THIRD**. *Practical Lessons 81.*

§ CXII. The interval between one and four, or between two and five is called a **FOURTH**. *Practical Lessons 82.*

§ CXIII. The interval between one and five, or between two and six, is called a **FIFTH**. *Practical Lessons 83.*

§ CXIV. The interval between one and six, or between two and seven, is called a **SIXTH**. *Practical Lessons 84.*

§ CXV. The interval between one and seven, or between two and eight, is called a **SEVENTH**. *Practical Lessons 85.*

§ CXVI. The interval between one and eight, or between two and nine, (or two of the next series), is called an **OCTAVE**. *Practical Lessons 86 to 88.*

CHAPTER XX.

MELODICS.

§ CXVII. Major and Minor Intervals. Seconds. 1. A second consisting of a *half-step*, is a **MINOR** (small) **SECOND**. 2. A second consisting of a *step*, is a **MAJOR** (great) **SECOND**.

§ CXVIII. Thirds. 1. A third consisting of a *step* and a *half-step*, is **MINOR**. 2. A third consisting of *two steps* is **MAJOR**.

§ CXIX. Fourths. 1. A fourth consisting of *two steps* and a *half-step* is a **PERFECT FOURTH**. 2. A fourth consisting of *three steps*, is a **SHARP FOURTH**.

§ CXX. Fifths. 1. A fifth, consisting of *two steps* and *two half-steps*, is a **FLAT FIFTH**. 2. A fifth, consisting of *three steps* and a *half-step*, is a **PERFECT FIFTH**.

§ CXXI. Sixths. 1. A sixth, consisting of *three steps* and *two half-steps*, is **MINOR**. 2. A sixth, consisting of *four steps* and a *half-step*, is **MAJOR**.

§ CXXII. Sevenths. 1. A seventh, consisting of *four steps* and *two half-steps*, is a **FLAT SEVENTH**. 2. A seventh, consisting of *five steps* and a *half-step*, is a **SHARP SEVENTH**.

§ CXXIII. Octave. An **OCTAVE** consists of *five steps* and *two half steps*.

NOTE.—In addition to the Intervals already mentioned, there are others arising out of the chromatic scale, but as they rather belong to the study of harmony, further notice of them is omitted in this work.

CHAPTER XXI.

MELODICS.

§ CXXIV. Minor Scale. (Realities). In addition to the Minor Scale in its natural form, there are also other forms which may be called artificial.

§ CXXV. The Harmonic Minor Scale. This differs from the natural form (Chap. XIII.), by the introduction of Sharp-seven. It is called by some writers the Regular Minor Scale. *Practical Lessons 89.*

§ CXXVI. Second Form. (Realities. The Melodic Minor Scale.). In this form the Sharp-six and Sharp-seven are both introduced into the ascending series. It is only minor in its lower tones, the upper part of the Scale being major. In connection with this form of the ascending Minor Scale it is usual to present the natural form in descending. This is sometimes designated as the Irregular Minor Scale. *Practical Lessons 90.*

NOTE. There are also other forms of the Minor Scale found in the works of the best musical writers but further explanations are supposed to be unnecessary. The pupil who can sing the Chromatic Scale with tolerable accuracy will find no difficulty in any form of the Minor Scale he may meet with.

§ CXXVII. Parallel Major and Minor. (Realities). Every Major Scale has its, **PARALLEL** (or relative) **MINOR**; and every Minor Scale has its **PARALLEL** (or relative) **MAJOR** scale.

§ CXXVIII. Realities. The *parallel Minor* to any Major Scale is based upon its sixth, and the *parallel Major* to any Minor Scale is based upon its third.

NOTE. The distinguishing feature of the Major and Minor Scales is the third. The Major Scale is known by its Major third, and the Minor Scale is known by its Minor third.

CHAPTER XXII.

MELODICS.

§ CXXIX. Transposition. (Realities). In the treatment of the scale thus far the pitch C has always been taken as One; but this may be changed, and

any other pitch may be taken as One; such a change is called **TRANSPOSITION**, or **THE TRANSPOSITION OF THE SCALE**.

NOTE. The transposition of the Scale consists not in any change of the position of the notes by which it is represented; for it may be represented in different positions on the staff while its pitch remains the same, or it may be represented in the same position while its pitch is changed; but it consists in changing the pitch, or in taking some other pitch besides C as One, or as the basis of the Scale.

§ CXXX. Transposition. (Names.) The letter which is taken as the pitch of the Scale, or as One, is called the **KEY LETTER**, or simply the **KEY**. Thus, if C be taken as One, the Scale is said to be in the **KEY OF C**; if D be taken as One, the Scale is said to be in the **KEY OF D**, and so on.

NOTE 1. By the *key* of C is meant the relationship of tones and intervals which exist when C is taken as One; by the *key* of D is meant the relationship which exists when the scale is based on D, or when D is taken as One, and so on. Seven tones are required to constitute a tone-family (key); thus the tone-family called C, or the key of C, consists of the tones C, D, E, F, G, A, and B; to which, if the *scale* is to be completed, C, an octave higher must be added.

NOTE 2. The key of C has usually been called *natural*, or the *natural key*, but since the term *natural*, as here used, refers not to the scale itself, but to the mere notation of the scale; and since the key of C is in reality, no more *natural* than any other, we prefer to follow the example of those modern writers on music who have, with much propriety, designated it as the **MODEL KEY**.

§ CXXXI. Transposition. (Realities.) In transposing the scale it is necessary to preserve its proper relations, or its identity in everything excepting pitch; it must be made to conform in the order of its intervals to the model, C.

§ CXXXII. Transposition. (Realities.) The identity of the scale is preserved in transposition by the omission of one or more of the tones belonging to the key from which the transposition is made, and the introduction of such intermediate tone or tones as may be required to constitute the new key.

NOTE. The difficulty in transposing the scale does not consist in any thing which belongs to notation, or which makes its appeal to the *eye*, but in the *transfer of absolute to relative pitch*. It can only be appreciated by the *ear*.

§ CXXXIII. Tone of Transposition. (Names.) The intermediate tone required in transposition, is called **THE TONE OF TRANSPOSITION**, or, (in written music) **THE NOTE OF TRANSPOSITION**.

CHAPTER XXIII.

MELODICS.

§ CXXXIV. Transposition. (Realities.) First transposition of the Scale by Fifths, from C to G. All the tones which constitute the key of C will be found to belong also to the key of G, with the exception of F.

§ CXXXV. Transposition. (Realities.) To preserve identity of scale-rela-

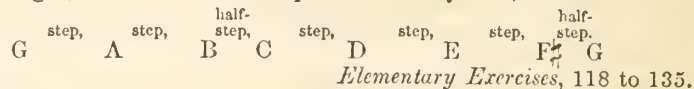
tionship, or the proper order of interval between *Six* and *Seven*, and between *Seven* and *Eight* in this transposition, it is necessary to omit the tone F, and to take F-sharp as seven in the new key.

§ CXXXVI. Tabular View; Illustration. (Incidentals).



EXPLANATION.

On the upper staff, in the above diagram, the scale is represented in the key of C. The distances of the notes one from another represent the different intervals, as steps and half-steps. On the lower staff G is taken as one, A as two, B as three, C as four, D as five, E as six; and thus far the intervals are right. But as the interval between six and seven must be a *step*, it is seen at once that F will not do for seven, because the interval between E and F is but a *half-step*; it becomes necessary, therefore, to take the intermediate tone, F#, for seven, and this gives the proper interval between six and seven, viz., a *step*. The interval between F# and G being a *half-step*, G is taken as eight, and the scale is complete in the key of G, thus:



Elementary Exercises, 118 to 135.

NOTE.—The transposition of the Scale is one thing, and the illustration of it quite another. The sign of transposition is often mistaken for the reality, and the pupils are supposed to understand the subject when they have only been made acquainted with its nomenclature, and with its representation. A true idea of the reality can only be acquired through the ear, not from verbal explanations or descriptions; not from marks, signs, or diagrams, or any illustration to the eye.

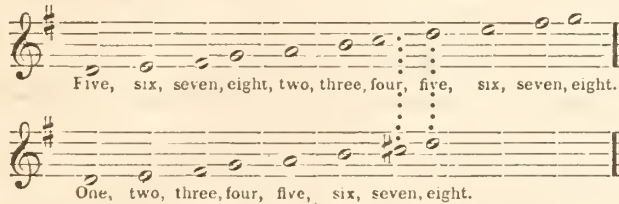
§ CXXXVII. Notation. (Signs.) In notation the sign of F-sharp (F#) is placed at the beginning of the staff, immediately after the clef, and is called the **SIGNATURE** (sign) of the key. Thus, the signature of the key of G is one sharp, or F-sharp. The signature of the key of C (which consists in the absence of such characters as indicate intermediate tones), may be said to be **OPEN**. It is often called *natural*.

CHAPTER XXIV.

MELODICS.

§ CXXXVIII. Transposition. (Realities). Second transposition of the Scale by Fifths, from G to D. To preserve the proper order of intervals between *six* and *seven*, and between *seven* and *eight*, in this transposition, it is necessary to omit the tone C (four in the key of G) and to take C-sharp as seven in the new key.

§ CXXXIX. Illustration; Tabular View. (Incidentals).



NOTE. An explanation of the above diagram is supposed to be unnecessary, as it would be similar to that of § 116.

CHAPTER XXV.

MELODICS.

§ CXL. Third transposition by Fifths; from D to A. In this transposition G (Four) must be omitted, and G \sharp (Sharp Four) must be taken as seven to A.

NOTE. Further illustrations are not needed, since the principle is the same in each successive transposition.

§ CXLI. Fourth transposition by Fifths; from A to E. In this transposition D (Four) must be omitted, and D \sharp (Sharp Four) must be taken as seven to E.

NOTE. Although we proceed briefly to point out further transpositions by fifths, yet they will not be needed for the common purposes of vocal class teaching.

§ CXLII. Fifth transposition by Fifths; from E to B. A must be omitted and A \sharp taken

§ CXLIII. Sixth Transposition by Fifths; from B to F \sharp . E must be omitted and E \sharp taken.

§ CXLIV. Seventh Transposition by Fifths; from F \sharp to C \sharp . B must be omitted and B \sharp taken.

§ CXLV. Eighth Transposition by Fifths; from C \sharp to G \sharp . F \sharp must be omitted and F DOUBLE SHARP (F \times) taken.

§ CXLVI. The Scale may be still further transposed by fifths: to the key of D \sharp , with nine sharps (two double sharps); to the key of A \sharp , with ten sharps (three double sharps); to the key of E \sharp , with eleven sharps (four double sharps); to the key of B \sharp , with twelve sharps (five double sharps), and so on.

NOTE 1. The key of B \sharp is the same to the ear as the key of C. The difference is not in the thing itself, but merely in the written signs, or notation.

NOTE 2. The keys beyond F \sharp (six sharps) are but seldom used, as the same variety may be more easily obtained in transposition by fourths. The keys beyond E (four sharps) are seldom used in church music.

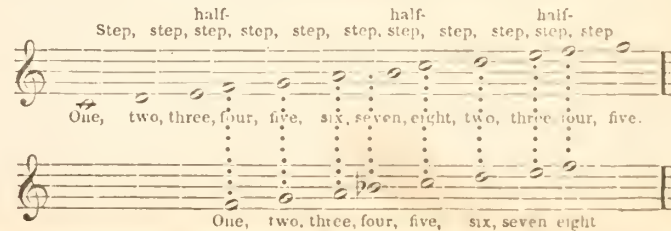
§ CXLVII. It will be observed that in each of the foregoing transpositions the pitch has been removed a *Fifth*; and that the intermediate tone required to preserve the identity of the scale in the new key has been *Sharp Four*; hence the following rule: "SHARP FOUR transposes the scale a Fifth;" or, "the tone of transposition between any key and that which is based on its fifth, is SHARP FOUR."

CHAPTER XXVI.

MELODICS.

§ CXLVIII. Transposition. (Realities). First transposition of the scale by Fourths; from C to F. To preserve the proper order of intervals between *three* and *four*, and between *four* and *five*, in this transposition, it is necessary to omit the tone B, and to take the tone B-flat as four in the new key.

ILLUSTRATION.



NOTE 1. An explanation of the above diagram would be so similar to that at Section cxxxvii., that it is supposed to be unnecessary. B \flat is taken for four, and not A \sharp , so that the proper nomenclature may be

preserved, and that the proper relations may be made to appear to the eye in written music; or that the scale may be represented by the regularly successive degrees of the Staff.

NOTE 2. The reason why the scale is transposed by *fifths* or by *fourths* is this: those keys which are based upon either *five* or *four* of any given key have all their tones in common, with a single exception, and hence are more nearly related than any others.

§ CXLIX. The sign of B-flat (\flat) is placed at the beginning of the staff, immediately after the clef, as the signature, or sign of the key. Thus the signature of the key of F is one flat, or B-flat.

CHAPTER XXVII.

MELODICS.

§ CL. Second Transposition of the Scale by Fourths; from F to B-flat. To preserve the proper order of intervals between *three* and *four*, and between *four* and *five* in this transposition, the tone E must be omitted, and the tone E-flat must be taken as four in the new key.

§ CLI. Third Transposition by Fourths; from B flat to E-flat. In this transposition A (Seven) must be omitted, and A-flat (Flat Seven) must be taken as Four to E-flat.

§ CLII. Fourth Transposition by Fourths; from E-flat to A-flat. In this transposition D (Seven) must be omitted, and D-flat (Flat Seven) must be taken as Four to A-flat.

NOTE. Further transpositions by fourths will not be needed for the ordinary purposes of vocal class-teaching.

§ CLIII. Fifth Transposition by Fourths; from A \flat to D \flat . G must be omitted and G \flat taken.

§ CLIV. Sixth Transposition by Fourths; from D \flat to G \flat . C must be omitted and C \flat taken.

§ CLV. Seventh Transposition by Fourths; from G \flat to C \flat . F must be omitted and F \flat taken.

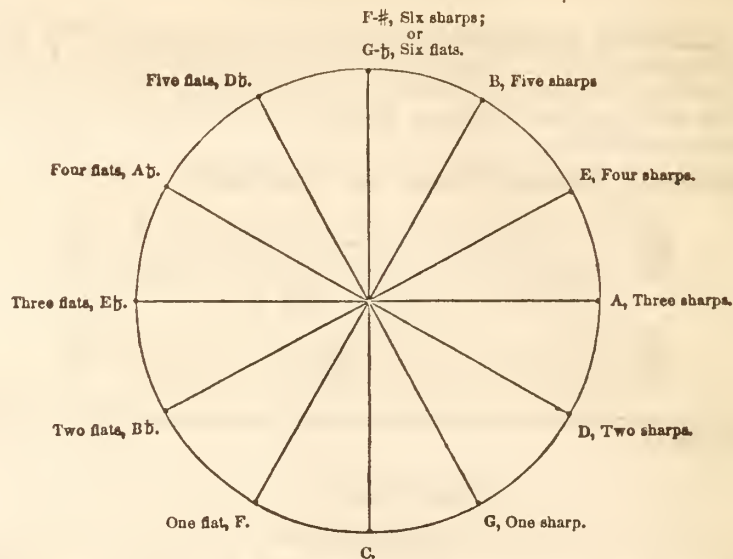
§ CLVI. Eighth Transposition by Fourths; from C \flat to F \flat . B \flat must be omitted, and B-double-flat ($\flat\flat$) be taken.

§ CLVII. The Scale may be still further transposed by fourths: to the key of B $\flat\flat$, with nine flats (two double flats); to the key of E $\flat\flat$, with ten flats (three double flats); to the key of A $\flat\flat$, with eleven flats (four double flats); to the key of D $\flat\flat$, with twelve flats (five double flats); and so on.

NOTE 1. The key of D $\flat\flat$ is the same to the ear as the key of C. The difference is not in the thing itself, but merely in the sign.

NOTE 2. The keys beyond G \flat (six flats) are but seldom used, as the same variety may be more easily obtained in transpositions by sharps. The keys beyond A \flat (four flats) are seldom used in church music.

§ CLVIII. (Incidentals). Diagram furnishing an illustration of the transposition by fifths or by fourths through the whole circle of keys.



EXPLANATION.—Commencing with the key of C: we pass to the right by fifths, as follows: G, D, A, E, B, F#, D#, Ab, Eb, Bb, F, back again to C; or commencing with C, we pass to the left by fourths thus: F, Bb, Eb, Ab, Db, Gb, B, E, A, D, G, back again to C. It will be understood that the key of F# is the same as the key of Gb. As represented, and also as named, there appear to be two keys, but this view is confined to the mere names and signs; in reality there is but one key.

CHAPTER XXVIII.

MELODICS.

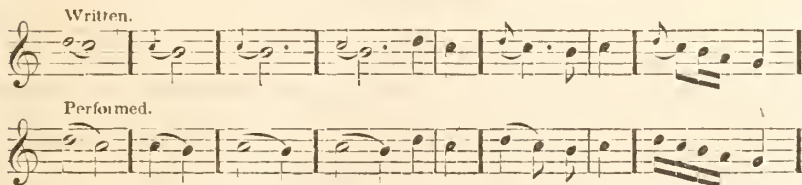
§ CLIX. Passing Tones. (Realities and Names). Tones not essentially belonging to a melody are often introduced into music, called PASSING TONES. They are sometimes represented by notes of smaller size than those in which the music is mostly written, though this distinction is not always observed.

NOTE. Passing tones, considered with respect to harmony, do not belong to the chord in which they occur.

§ CLX. *Appoggiatura*. (Realities and Names). When a passing tone precedes an essential tone on an accented part of a measure, it is called an *APPOGGIATURA*.

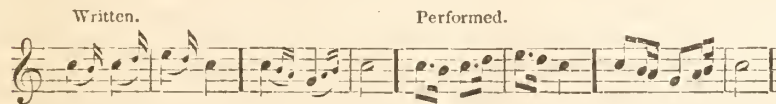
NOTE. From *Appoggiare*, an Italian word which signifies *to lean or to rest upon*. An *appoggiatura* is a tone on which the voice leans or rests in its passage, from one tone to another. The *appoggiatura* is generally considered a tone of embellishment, but it should rather be regarded as a tone of expression, since it is most frequently designed to give tenderness or pathos to a performance.

NOTATION SIGNS.



§ CLXI. *After Tone*. (Realities and Names). When a passing tone follows an essential tone, on an unaccented part of a measure, it is called an *AFTER TONE*.

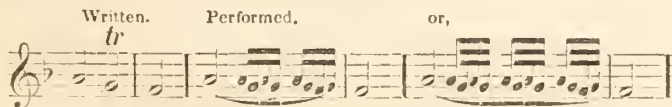
NOTATION SIGNS.



§ CLXII. *The Shake or Trill*. (Realities and Names). A rapid alternation of a tone with the conjoint tone above it, at an interval of either a step or a half-step, is called a *SHAKE* or *TRILL*.

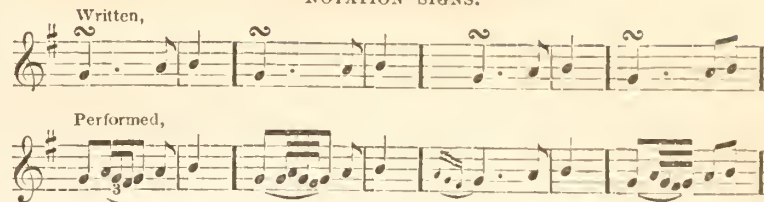
NOTE. The shake is a very brilliant musical embellishment. Its proper practice gives flexibility to the voice.

NOTATION SIGNS.



§ CLXIII. *The Turn*. (Realities and Names). A tone sung in rapid succession with the conjoint tones above and below it, so as to produce a winding or turning melodic motion or movement, is called a *TURN*. The turn has a variety of forms, the principal of which may be illustrated, as follows :

NOTATION SIGNS.



NOTE. The ornaments, graces, or embellishments of vocal music, some of which have been merely glanced at in this chapter, with the partial exception of passing tones, with others referred to under appropriate heads, cannot be said to be *only* ordinary singing, and certainly not to *be* choral singing. They rather belong to that artistic style which can only be acquired by the few possessing naturally great flexibility of voice, accuracy of ear, quickness of musical perception, and habits of persevering application; nor should they be attempted even by these until they have been carefully studied for years under the direction of an accomplished teacher.

CHAPTER XXIX.

DYNAMICS.

§ CLXIV. *Mezzo*. (Realities, Names and Signs). A musical sound of medium power or force is called *Mezzo* (pronounced med-zo); such a sound is indicated by the term *mezzo*, or by an abbreviation of it, as *mez.*, or by its initial *m*.

§ CLXV. *Piano*. A tone somewhat softer than *Mezzo*, or a soft tone, is called *Piano* (pee-äh-no), and is indicated by the term *piano*, *pia.* or *p*.

§ CLXVI. *Forte*. A tone somewhat louder than *Mezzo*, or a loud tone, is called *Forte* (fö-re-te), and is indicated by the term *forte*, *for.* or *f*.

§ CLXVII. *Pianissimo*. A tone softer than *Piano*, is called *PIANISSIMO* (pee-äh-miss-i-mo), and is indicated by *pp*.

§ CLXVIII. *Fortissimo*. A tone louder than *forte*, is called *FORTISSIMO* (fore-tiss-i-mo), and is indicated by *ff*.

NOTE 1. There are also modifications of the above-mentioned degrees of power, as *Mezzo-Forte*, *Mezzo-Piano*.


NOTE 2. *Mezzo*, *Piano*, and *Forte* are Italian words which are universally used as technical terms in music.

NOTE 3. The instrument called the *Piano-Forte* derives its name from these words. It should not be called *Piano-Fort*, but *Piano-Forte*.

NOTE 4. The different degrees of power, or at least *p. m.* and *f*, should be practically introduced at the commencement of a singing class.

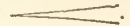
CHAPTER XXX.

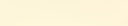
DYNAMICS.

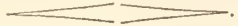
§ CLXIX. **Organ Form.** (Realities, Names and Signs). A tone commenced, continued, and ended with an equal degree of power, is called an **ORGAN FORM**, or an **ORGAN TONE**. It may be indicated by parallel lines, thus : .

NOTE 1. The Organ Form takes its name from the organ pipe, which can only produce a tone of one equal degree of power.

NOTE 2. The Organ Form is not often used in vocal music, except in passages in which the part holds a steady tone for a considerable time, while the other parts sing various harmonies.

§ CLXX. **Crescendo Form.** A tone commencing Piano and gradually increasing to Forte, is called **CRESCENDO** (cre-shen-do). It is indicated by cres. or by two divergent lines, thus : .

§ CLXXI. **Diminuendo Form.** A tone commencing Forte, and gradually diminishing to Piano, is called **DECRESCENDO** or **diminuendo** (de-cre-shen-do or dim-in-oo-en-do). It is indicated by decres., dim., or by two convergent lines, thus : .

§ CLXXII. **Swell.** An union of the Crescendo and the Decrescendo produces the **SWELL FORM**: indicated by the union of the divergent and convergent lines, thus : .

NOTE 1. The swell is sometimes called the *Drawn Tone*; the term *Messa di voce* is also used to designate this tone form.

NOTE 2. The acquisition of this form of tone is one of the most difficult things in the art of song. It constitutes the polish or finishing touch in artistic excellence. "It is the result," says Garcia, in his admirable "School of Singing," "of all other studies;" and again, "to draw the tones well is to be a good singer."

NOTE 3. The application of Crescendo and Diminuendo to phrases and sections, or to passages of several measures, is comparatively easy, and constitutes one of the greatest beauties of choiral singing.


§ CLXXIII. **Pressure Form.** A very sudden Crescendo or Swell is called the **PRESSURE FORM**. It is thus marked, < or <<.

NOTE. This dynamic form is sometimes used to express ridicule, sarcasm, or irony. It belongs mostly to burlesque, to the ludicrous, or comic in singing.

§ CLXXIV. **Sforzando.** A tone which is produced very suddenly and forcibly, and instantly diminished, is called an **EXPLOSIVE TONE**; or **SFORZANDO**, or **FORZANDO** (sfört-zan-do or fört-zando). It is designated thus >, or by sf, or fz.

NOTE 1. This tone-form is of great importance both to the speaker and to the singer. The energetic style of singing, as in many of Handel's choruses, for example, is much dependent upon it; indeed, *some degree* of it is always needed in the very first utterance of the voice, however gentle and soft, for without it the tone will be destitute of life and expression. Its power is distinctly felt in the manner in which good performers on stringed or wind instruments produce their tones, or in the very first utterance of a tone, or in the manner in which the attack is made upon it. Much of the dullness, heaviness, stupidity,

and lifelessness so prevalent in vocal music, and especially in choiral singing, is to be attributed to the absence of this dynamic form of delivery. It is by no means intended that every tone should be given Sforzando; far indeed from this, but the *element* of Sforzando is to tones the life-giving power. It is, however, very liable to be overdone, and even caricatured; it requires, therefore, much discretion in its application, for, unless it be directed by good taste, it will be likely to degenerate into a mere lunging or jerking of the voice, grunt-like, coarse, and disagreeable.

NOTE 2. The mark indicating the pressure form of tone is often printed instead of that which indicates the Forzando. The observance of the mark as thus erroneously applied would, in many cases, be quite ludicrous. The mark is also often applied in this form, .

CHAPTER XXXI.

DYNAMICS.

NOTE. If there is anything of elementary importance in teaching singing-classes, it is that of vocal utterance, or the emission of the voice. This should engage the most careful attention of the teacher from the very first attempts of the pupil to produce musical sounds. A good delivery of the voice, and also purity of tone, should be sought for in the very first lessons, and they should be kept constantly in view during the whole course of instruction.

§ CLXXV. **Emission of Tone.** Vocal utterance, or the emission of tone, should be decided and firm; without drawing or hesitancy. The tone should be produced by an instantaneous movement of the glottis, which being shut, is suddenly opened for the emission of the sound, as by a "vigorous shock." This motion, or "shock of the glottis," has been compared to the action of the lips energetically pronouncing the letter p, or to the action in the vault of the palate in articulating the hard c, as in come, or k, as in kind. The tone thus produced strikes the ear suddenly, and like a spark from a living coal, has life and power. Garcia, in his "Singing School," says, "I recommend the shock of the glottis as the only means of obtaining sounds purely and without bungling;" and again he says, "the master must insist on the tones being attained by the shock of the glottis."

NOTE 1. Any one who gives attention to the production of tones by a good instrumentalist, or to the manner in which they strike the ear when the attack is made upon them, or when they are first brought forth by a skillful player, cannot fail to observe their great superiority in promptness and energy of delivery to those usually heard in singing. The contrast between the delivery of instrumental and vocal tones, as usually heard in a performance of choiral music with orchestral accompaniment, is very great; while the instrumental tones will be given with decision, pith, and character, the voice will be tardily drawn out, heavy, dull, and lifeless. Indeed, choiral singing can hardly be heard without revealing the fact that whatever proficiency may have been made in reading music, so far as it relates to time and tune, the proper use of the vocal organs in the emission of tone has been sadly neglected.

NOTE 2. **Cautions.** In the attempt to acquire the true delivery of the voice, there is danger that one may go too far, and substitute a shock of the lungs, or of the chest, or of the whole vocal region for one of the glottis merely. This may result in a violent outbreak, rough and boisterous, calling forth the remark, "he sings by main force." It hardly need be said that this extreme should be avoided. There is a proper medium for the utterance of tones, between a careless, indolent, drawing manner on the one hand, and a terrible vocal eruption on the other.

NOTE 3. Let it not be supposed that an accurate idea of the production of vocal tones can be communicated by any attempt at description; the true idea can only be imparted by illustration, or by living example. No one who can not himself produce a tone in a proper manner, can teach a pupil to do so, for by pattern or by example the work must be done. As it is of little use for a man to preach a holy life who is not himself a virtuous or good man, so the work of a teacher of vocal music, who, in addition to good definitions or descriptions, does not also give good vocal examples, can not be of much value.

§ CLXXVI. **Purity of Tone.** A tone is pure when it is clear, free, open round, full, unobstructed, and having no extraneous sound mixed with it; or, when it has good resonance. Resonance is to hearing what odor is to smelling, or flavor to the taste. A voice with a good resonance is as a rose with a good fragrance; or, as "savory meat" such as Isaac loved. But it is impossible to give any correct idea of purity of tone by verbal description, it can only be done by example. A tone is impure when it is stifled or muffled, when it is guttural or nasal, or when it partakes of an aspirated, husky, or hissing quality.

NOTE. "The purest tone is obtained, first, by flattening the whole length of the tongue; second, by partially raising the veil of the palate; third, by separating the pillars at their base."—GARCIA.

CHAPTER XXXII.

DYNAMICS.

§ CLXXVII. **Legato.** (Realities, Names and Signs). When successive tones are produced in a closely connected manner, or interwoven, they are said to be **LEGATO** (Le-gä-to, or Le-gah-to). The Legato is indicated by a curved line, called a tie (—).

NOTE. The same character is often used to show how many tones are to be sung to one syllable.

§ CLXXVIII. **Portamento.** (Realities, Names and Signs). When the voice is instantaneously conducted by a concrete passage, or graceful and almost imperceptible glide, from one tone to another, so as to produce a momentary previous recognition or anticipation of the coming tone, such a carriage or transition of the voice, or such a blending or melting of one tone into another is called **PORTAMENTO**.

NOTE. The portamento should only occur between tones of comparatively long duration, and in connection with words or tones expressive of deep emotion. This beautiful grace, which, when properly introduced, gives an inexpressible charm to singing, is sometimes, nay often most sadly misrepresented, caricatured or counterfeited, and coarse slides, or vocal avalanches are heard in its place. Ferrari, in his "Singing Method," has applied the very significant term "harsh shrieks" to these frightful lurchings of the voice; and Bassini, in his "Art of Singing," says, "it is far oftener abused than tastefully used;" and adds, that "many singers—very many" (he might have said almost all who attempt it) "make incessant use of the portamento, really *ad nauseam*."

§ CLXXIX. **Staccato.** (Realities, Names and Signs). When tones are produced in a short, pointed, distinct, or very articulate manner, they are said to be **STACCATO** (Stac-kä-to, or Stac-kah-to). Staccato is indicated by points, thus: (· · · · ·).

§ CLXXX. **Half Staccato.** A medium between the legato and the stac-

cato, is called **HALF STACCATO** or **SEMI-STACCATO**. It is indicated by dots, usually with a tie over them, thus:



§ CLXXXI. **Martellato.** This consists in a distinct marking of the tones, yet without diminishing their length. It is the opposite to legato, is nearly allied to the sforzando, and may be indicated by the same character (>). It should prevail in the energetic and joyful style.

§ CLXXXII. **Pause.** When the duration of a tone is prolonged beyond the length indicated by the note by which it is represented, such prolongation is called a **PAUSE**, and the character by which it is indicated receives the same name (∞).

NOTE 1. The pause is often called the **HOLD**.

NOTE 2. The pause is often introduced not for the mere prolongation of a tone (as is frequently the case in common Psalmody), but rather as expressing such intensity of emotion as is required by a climax or culminating point in song.

CHAPTER XXXIII.

DYNAMICS.

NOTE. The complaint is often made that the words can not be heard, or are not carefully spoken in singing; but it cannot be expected that one who delivers tones in a careless, indifferent, lifeless manner, should articulate or pronounce words in any other way, whereas, if the habit of a careful utterance or emission of tones has been formed, it is almost sure that there will be a corresponding attention to words. A proper production of tones is a prerequisite to a good enunciation of words.

§ CLXXXIII. **Vowel or Tonic Elements.** (Realities). It is upon the tonic sounds (vowels) only that the voice should dwell in singing. They should be formed with accuracy, and carefully prolonged, without change. To insure this, the same position of the vocal organs should be preserved during the whole continuance of a tone, no change or motion of the throat, mouth, or tongue, nor indeed of the head or body, should be permitted.

NOTE. It is a very common fault for singers to pass from the tonic element, and to allow the voice to dwell upon a subordinate sound; as the vanish of a compound tonic element, or some succeeding or final consonant sound admitting of prolongation. Thus, for example, the word *arm* is often erroneously sung a---r-----in, ar-----in, instead of ä-----rm; the word *great*, is sung grä-----t, or gräw-----t, instead of grä-----t; the word *charge*, is sung chä-----r---ge, or char-----ge, instead of chä-----rge; the word *far* is sung fä-----r---, or fö-----ar---, instead of fö-----ar. It would be easy to multiply examples, but these must suffice.

§ CLXXXIV. The most important vocal element to the singer is that which is heard in the word *ah*, and which is represented by the letter *a* with two dots above it, thus, ä. This is the richest, most open, broad, and euphous

sound that can be found in any language, or that can be produced by the human voice. It is also the most natural sound, for, while all other sounds require some preparation or modification of the vocal organs, this is produced by merely dropping the under jaw, so as to open the mouth in the most easy and natural way. It is of great importance that the pupil should acquire the true sound of this element, since it prepares the way for all the others. To convey with as great accuracy as possible a correct idea of it, the following list of words is given, in each of which it occurs:

Arm, ah, hà, harm, bar, ear, far, par, tar, aunt, daunt, gaunt, haunt, jaunt, tauut, father, saunter, gauntlet, barb, hark, mar, garb, harp, dart, cart, park, marl, snarl, barn, arch, bath, path, harsh, balm, palm, calf, half, laugh, charge, charm, psalm, farm, alarm, becalm, guard, lark, smart, past.

NOTE. This is not the place to attempt a full description of the elements of the language; a teacher of vocal music must be supposed to be familiar with these. It may be well, however, to say, that the tonic element heard in the word *Do* (oo), will be found very useful, especially for softening and smoothing the voice.

§ CLXXXV. Consonants. These should be delivered quickly, smartly, distinctly, and with the greatest precision. Yet, since they do not sing, they should be given with no more force than is necessary clearly to indentify the word spoken. The neglect of a careful utterance of the consonants is a principal cause of indistinctness in the articulation of words.

§ CLXXXVI. Common Errors. Errors in pronunciation are often heard not only in choirs, but also in the singing of those who have given much attention to the cultivation of the voice. The following are some of the most common faults:

1. The sound of *a* in fate for that of *a* in fat or hat; as *àtone* for *atone*; other words in which the same error is often heard are, *adore*, *among*, *amid*, *alone*, *amaze*, *alarm*, *awake*, *away*, *above*, *about*, *afar*, *again*, *agree*, *arise*, &c.

2. The sound of *i* in pine for that of *i* in pin; as *divert* for *divert*; other words are, *digress*, *direct*, *divulge*, *fertile*, *hostile*, *engine*, &c.

3. The sound of *o* in no, for that of *o* in done; as, *testimōny* for *testimony*; other words are, *nugatory*, *patrimony*, *matrimony*, *dilatory*, &c.

4. The substitution of *er* for *ow*: as *foler* for *follow*; other words are, *window*, *sorrow*, *widow*, *pillow*, *shallow*, *fellow*, &c.

5. The omission of *g* in such words as *end with ing*; as *runnin* for *running*; other words are, *writing*, *speaking*, *walking*, *singing*, &c.

6. The omission of the soft *r*: as, *laud* for *Lord*; other words are, *storm*, *morning*, *war*, *far*, *star*, *depart*; also, *fust* for *first*, *bust* for *burst*, &c.

7. The omission of the characteristic feature, or trilling of the hard *r*, in such words as *great*, *gracious*, *grand*, *green*, *repent*, *return*, *rich*, *rest*, *rough*, *right*, *wrong*, and generally where the *r* precedes a vowel.

8. The omission of the letter *h*, in such words as *when*, *why*, *which*, *while*, *whence*, *hail*, *heaven*, *hope*, *happy*, etc.

9. The aspiration of the *h* in words in which it should be silent, as *humble* for *unble*, etc.

10. The substitution of a harsh hissing sound (snake-like) for the more mild yet penetrating whistle which the letter *s* properly represents.

11. *Cammand* for *command*; the same error is heard in the words *complete*, *comply*, *commend*, *correct*, *corrupt*, etc.

12. *Goodniss* for *goodness*; the same error is heard in *endless*, *matchless*, *boundless*, *anthem*, *forget*, etc.

13. *Evidnace* for *evidence*; the same error may be observed in *silence*, *prudence*, *ardent*, *excellent*, *providence*, *influence*, *contentment*, *judgment*, *even*, etc.

14. *Verbul* for *verbal*; so, also, in *infant*, *dormant*, *countenance*, *musical*; also in *appear*, *arrive*, *abjure*, *gentleman*, etc.

15. *Regelar* for *regular*; so, also, in *educate*, *singular*, *articulate*, *perpendicular*, *particular*, etc.

16. Joining the last letter of a word with the following word; this is a very common fault. The following examples, are excellent for illustration and practice:

A nice house, for an ice house.

A nox, for an ox.

This sour, for this hour.

Such a notion, for such an ocean.

The soldier's steer, for the soldier's tear.

That lasts till night, for that last still night.

On neither side, for on either side.

Bear u' sonward, for bear us onward.

17. Without any attempt at classification, the following are given as specimens of common errors:

Agin for again.

Agine for again.

Solhood for solitude

Toon for tune.

Yaller for yellow.

Mountane for mountain.

Fountane for fountain.

Pasters for pastures.

Tew or tue for two.

Shell for shall.

Hed for had.

Hev for have.

Sence for since.

Setting for sitting.

Wuth for worth.

Fortin for fortune.

The word *and* is often narrowed down so as to sound like *end*, or *yeand*, yet with a kind of nasal snarl or mewl, by which it is easy to be distinguished from a proper human sound. *And* is the opposite extreme, equally to be avoided.

The word *amen* should not be sung *ānen*, or *ay-men*, but always *āmen* or *ah-men*. *Awe-men* is the opposite extreme.

Jerusalem is often improperly pronounced *Jee-ru-say-lem*, or *Jee-ru-se-lum*.

§ CLXXXVII. A few hints follow:

1. The indefinite article, represented by the letter *a*, should never receive the sound of *ā*, (as in *alo* or in *fate*), but a sound nearly the same as is heard

in had or in hat; or perhaps a shade broader, or towards that of ä; yet it must never be ä, (ah).

2. The definite article (t-h-e) should never receive the sound of thee, but when it comes before a vowel the e should receive nearly the same sound as is heard in the word pin, or perhaps a shade nearer to é; when it occurs before a consonant, its vowel sound should be the same as that of the indefinite article.

3. The word *my* in the solemn style in which it usually occurs in psalmody, should receive the long sound of i, as my God, (mī); but in familiar style, even in sacred poetry, it should receive the sound of short i; in the passage "I myself will awake right early," the word myself should be pronounced with the sound of i in him.

4. The termination *ed* in chanting the psalms, in such words as bless-ed, sav-ed, form-ed, prepar-ed, etc., should be distinctly pronounced as a separate syllable; solemnity of style requires it.

5. The word *wind*, in common conversation, and in reading prose, is universally pronounced with the sound of i, as in pin, win, etc. In poetry, on the contrary, it is common to give it the sound of i in mind, find, etc. Professional singers always adopt the latter usage, and pronounce the word wind. Which of the two shall prevail in church singing should depend upon custom. As every thing eccentric, affected, or pedantic should be avoided, perhaps the safest course for choirs is to follow the minister, and pronounce wind or wind, according to his example.

6. The word *heaven* is sometimes used by the poets in one and sometimes in two syllables; thus, in the line, "Bread of heaven," it is made to consist of two syllables; but in singing, as in speech, it should always be pronounced in a single syllable, or heav'n. The words lyre, wire, hour, etc., should also be pronounced in one syllable.

§ CLXXXVIII. Accent; Emphasis and Pause. The laws to which accent, emphasis and pause are subject in reading, should also be observed, generally, in singing; but if poetry is to receive a musical expression, it must be subjected to the laws of music; yet these must not be permitted to conflict with those of elocution, but such a liberal interpretation of both must be allowed as will enable the singer most happily and effectively to unite the two—speech and song.

§ CLXXXIX. Finally, in all vocal performances close attention should be given to both words and tones. The singer should grasp the spirit of both, (the music always being subordinate to the emotional character of the poetry), and make them his own; he should make an entire surrender of himself to

his work, throw his whole soul into the performance, and produce a living song, which shall draw out and lift upward his own heart and the hearts of those who hear; so shall he produce the effects for which music is designed, and for which it is admirably adapted.

NOTE I. (§ XLVI).

There are exceptions to the rule of usage here given in relation to the designation of the kind of measure by figures: *e. g.*, 1st. Much plain church music is written not only without a figure to designate measure, but also without any division of measures to the eye by bars. 2d. Tunes of the rhythmic form of Boylston, Hebron, Denfield, and others, consisting of two short and two long alternate tones, although marked by the figure 3 (if marked at all,) are, nevertheless, not in Triple Measure (proper), since accent in them must be given to alternate tones in accordance with poetic feet. They might, therefore, (were it not for a multiplicity of bars, the tendency of which is to a mere mechanical accent, often destructive to this class of tunes, and always to good taste,) be better written in two part measure, or still better, without any designation of measures by either figures or bars, thus throwing the singer entirely upon the poetry for accentuation, as well as for general expression. This would, undoubtedly, be often more favorable to an intelligent application of music to poetry. The principle, however, must be confined to music of a simple rhythmic form or to such tunes mostly as are syllabic (a tone to a syllable), and which are therefore best adapted to the purposes of metrical psalmody. For more complicated music the division of measures *to the eye* is quite necessary.

NOTE II.

The order of succession of subjects in the foregoing, ("Music and its Notation,") has been made with reference to the wants of Singing Schools. Yet no attempt has been made to mark the exact place *where* or *when* any topic should be introduced, or the exact manner *how* any one should be taught. It is quite impracticable to divide off the work of the teacher as mere physical labor may be divided, into portions, one of which may be done to-day and another to-morrow; circumstances are so various in different locations that no one routine can be suited to all. Every teacher, therefore, must pursue such a course as seems best adapted to the immediate wants of his pupils, and of this he must be the judge. The fact, however, that an attempt is here made to point out, in a very general way, a natural order of successive subjects in teaching, will explain the reason why they are not always fully considered, illustrated, or defined, at their first introduction, when, perhaps, they may be presented only in a single aspect; and, consequently, only such definitions are required as correspond to the present knowledge of the pupils. Indeed, definitions should usually be drawn directly from the pupils themselves; of course, such definitions can be no more complete than is the knowledge from which they proceed. But a definition in which the pupil expresses that which he comprehends, although it be but imperfect and in part, is far better for his use than one, though more perfect, which he is not able to understand. Full and complete, or scientific definitions can not be expected or desired, and are therefore often delayed, until after there is full and complete or scientific knowledge, from which alone they can understandingly come; and every good teacher knows the comparative worthlessness of such mere verbal definitions as are derived from a book not from practical knowledge.

See, as an illustration, Chap. V., § XXXIV, and onward. Names of Tones and Notes. The same view of the subject will lead to the proper manner of questioning a class of pupils. Questions should be addressed not exclusively to the memory (a very common custom) but rather to the understanding. The pupil should be asked not so much what the book says, or even what are the comprehensive facts of science, as what he himself thinks or knows.

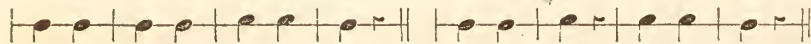
It was intended to have published in this place, or in connection with "Music and its Notation," hints as to some of the leading principles of the art or science of teaching, with specimens of manner, &c., but it was found to occupy too much room. The paper that had been prepared for this purpose is, therefore, published separately, under the title "How shall I Teach?"

PRACTICAL LESSONS.

DESIGNED AS EXAMPLES OF SUCH EXERCISES AS SHOULD BE FREQUENTLY WRITTEN UPON THE BLACK-BOARD,
AND SUNG BY THE PUPILS IN CLASS TEACHING, AS REFERRED TO IN THE PRECEDING TEXT.

Let the Pitch be always C.

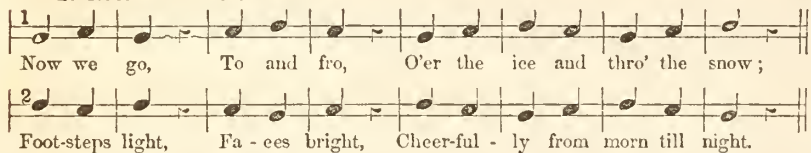
1. TONES ONE AND TWO.



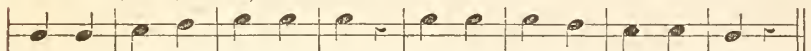
3. ONE, TWO, AND THREE.



4. ROUND IN TWO PARTS.



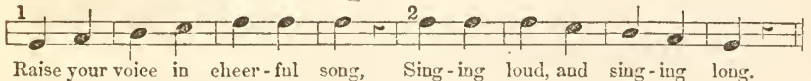
5. ONE, TWO, THREE, AND FOUR.



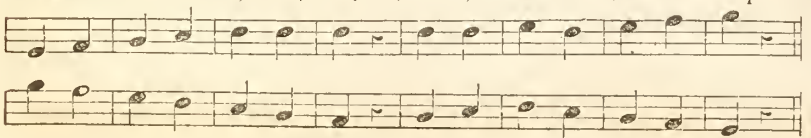
6. ONE, TWO, THREE, FOUR, AND FIVE.



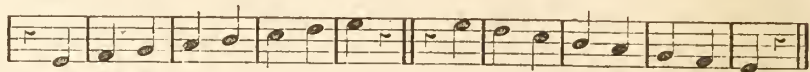
7. ROUND IN TWO PARTS.



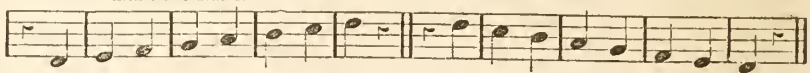
8. ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, AND EIGHT : or, the Scale completed.



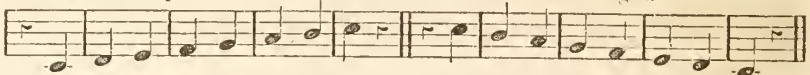
9.



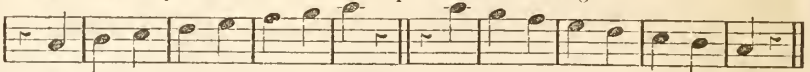
10. The tone ONE represented upon the space below the staff. Let the pitch remain the same.



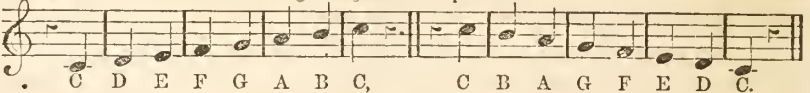
11. ONE represented on the added line below. Pitch unchanged.



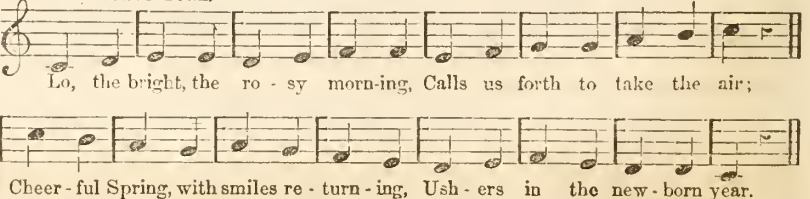
12. ONE represented on the second space. Pitch unchanged.



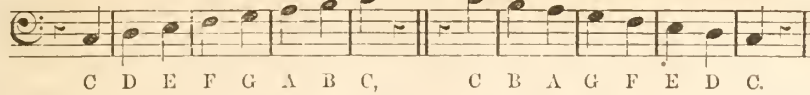
13. G CLEF. Letters designating absolute pitch.



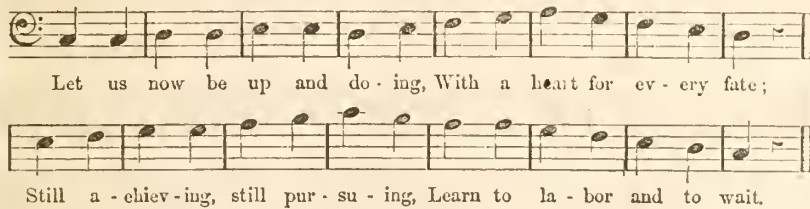
14. SCALE TUNE.



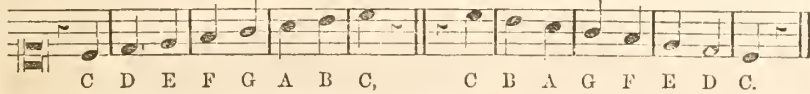
15. F CLEF. Letters designating absolute pitch.



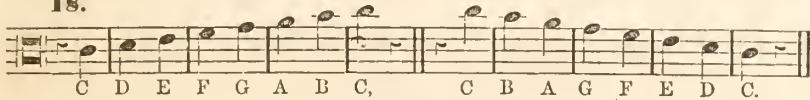
16. SCALE TUNE.



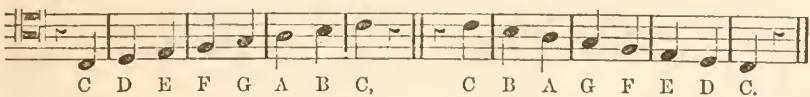
17. EXAMPLES OF THE DIFFERENT USES OF THE C CLEF.



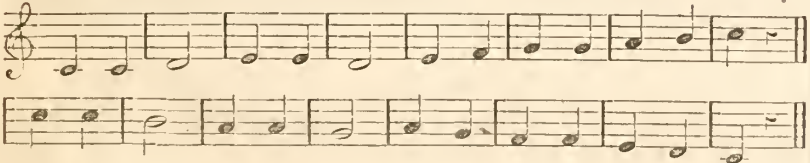
18.



19.



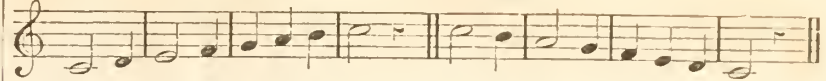
20. DERIVED FORM OF MEASURE.



21. TRIPLE MEASURE.



22. FIRST DERIVATIVE.



23. SECOND DERIVATIVE.



24. SECOND CLASS. Derived Form.



25. WITH RESTS.



26. QUADRUPE MEASURE.



27. FIRST CLASS. First Derivative.



28. FIRST CLASS. Second Derivative.

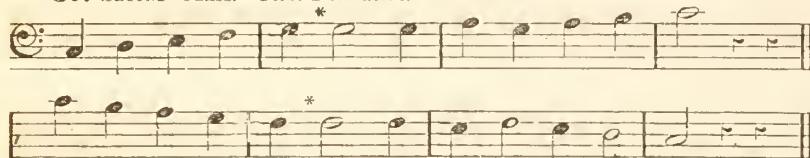


* Measures thus marked, presenting the various derivations, may be repeated in singing, one, two three, or more times.

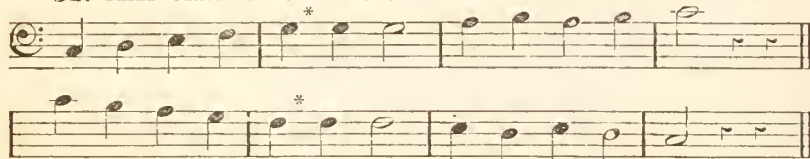
29. FIRST CLASS. Third Derivative.



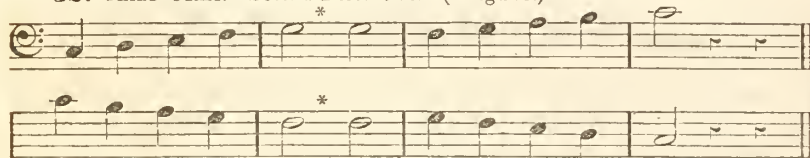
30. SECOND CLASS. First Derivative.



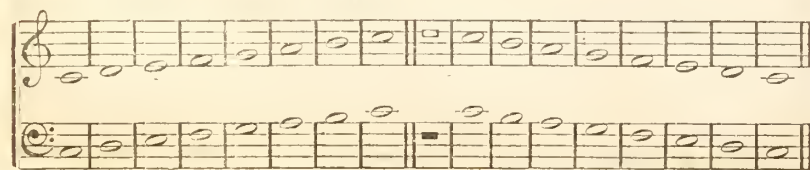
31. THIRD CLASS. First Derivative.



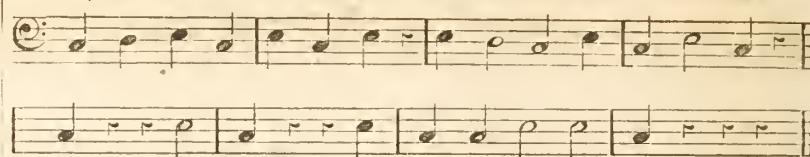
32. THIRD CLASS. Second Derivative. (Irregular.)



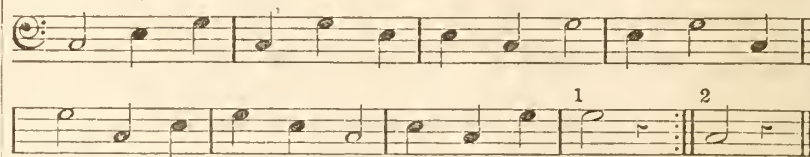
33. FIRST CLASS. Third Derivative.



34. SKIPPING. ONE AND THREE.



35. ONE, THREE AND FIVE.



36. ONE, THREE, FIVE AND EIGHT.



37.



38. THREE, FIVE, EIGHT AND SEVEN.



39.



40. THREE, FIVE, EIGHT, SEVEN AND FOUR.



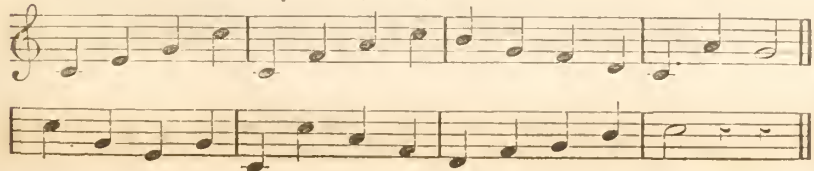
41.



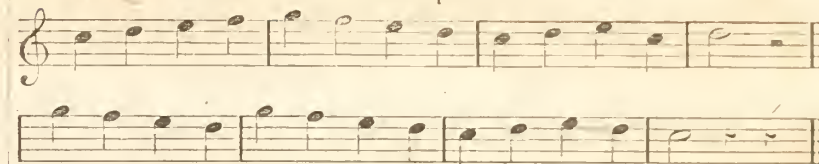
42. THREE, FIVE, EIGHT, FOUR AND TWO.



43. THREE, FIVE, EIGHT, SEVEN, FOUR, TWO AND SIX.



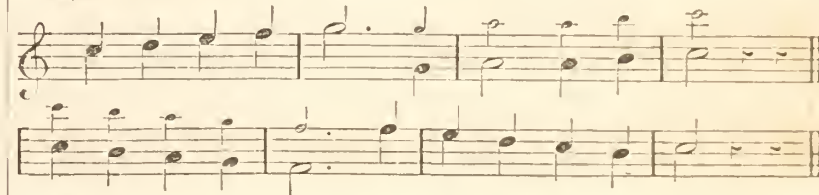
44. HIGHER TONES. Scale extended upward.



45.



46.



47. LOWER TONES. Scale extended downward.



48.



49.



50. SONG IN FOUR PARTS.

TREBLE.

Green the grass is spring - ing, Now the birds are sing - ing, Each his mate to cheer;

ALTO.

TENOR.

Green the grass is spring - ing, Now the birds are sing - ing, Each his mate to cheer;

BASE.

Fragrant flow'rs are blooming, Summer bright is coming, Fled is winter drear, Fled is winter drear.

Fragrant flow'rs are blooming, Summer bright is coming, Fled is winter drear, Fled is winter drear.

51. THE SAME ON TWO STAVES.

TREBLE.

ALTO.

Green the grass is spring - ing, Now the birds are sing - ing, Each his mate to cheer;

TENOR.

BASE.

Fragrant flow'rs are blooming, Summer bright is coming, Fled is winter drear, Fled is winter drear.

52. SEXTUPLE MEASURE. ROUND.

1

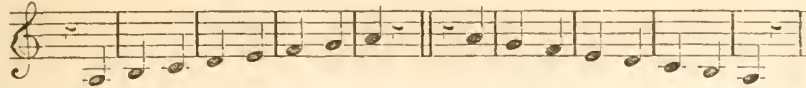
2

53. ROUND.

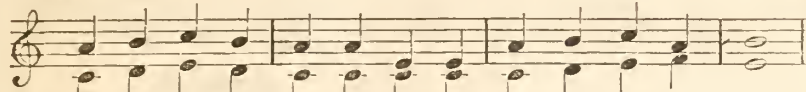
1

2

54. MINOR SCALE. NATURAL.



55. SONG IN TWO PARTS.



Cold the wind is blow-ing, And the storm is beat-ing loud;



Now the rain is pour-ing From the dark and gloom-y cloud.

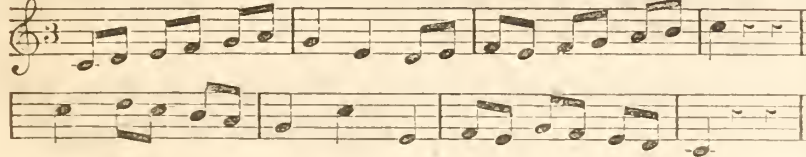
56. DIVIDED PARTS OF MEASURE, OR EIGHTH NOTES.



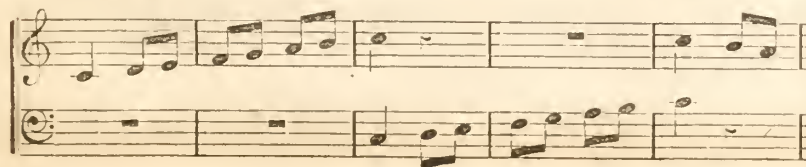
57. ROUND.



58.



59. IN TWO PARTS.



60. ROUND.



61. DOTTED QUARTERS. ROUND.



62. SYNCOPÉ. ROUND.



63.





64. ROUND.



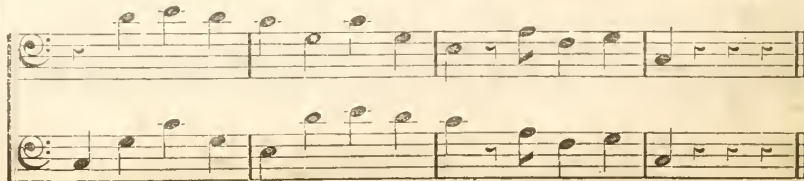
65. TRIPLETS. ROUND.



66. DIVIDED PARTS OF MEASURE. Sixteenths.



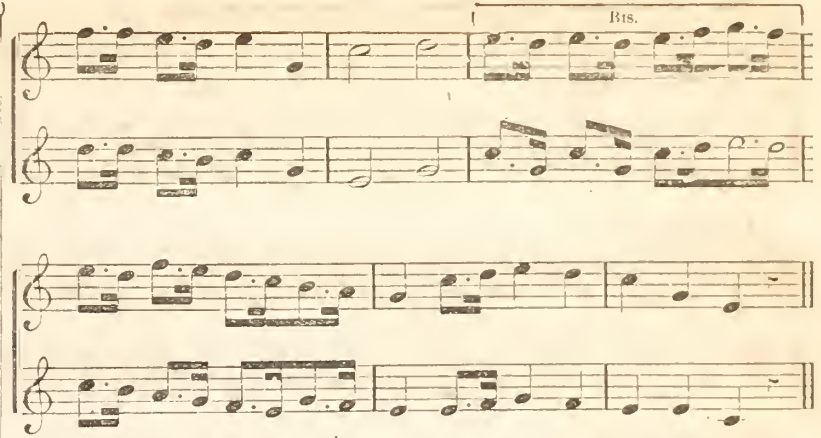
67.



68.



69. MARCH.



70. VARIETIES OF MEASURE ILLUSTRATED.—TUNE, "BOYLSTON."



71. THE SAME IN OTHER NOTES.



72. INTERMEDIATE TONES. CHROMATIC SCALE.—SHARP ONE.



73. SHARP TWO.



74. SHARP FOUR.



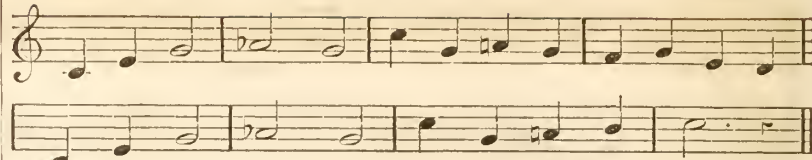
75. SHARP FIVE.



76. FLAT SEVEN.



77. FLAT SIX.



78. FLAT THREE AND FLAT SIX.



79. SHARP FOUR AND FLAT SEVEN.



80. CHROMATIC SCALE.





81. DIATONIC INTERVALS. THIRDS.



82. FOURTHS.



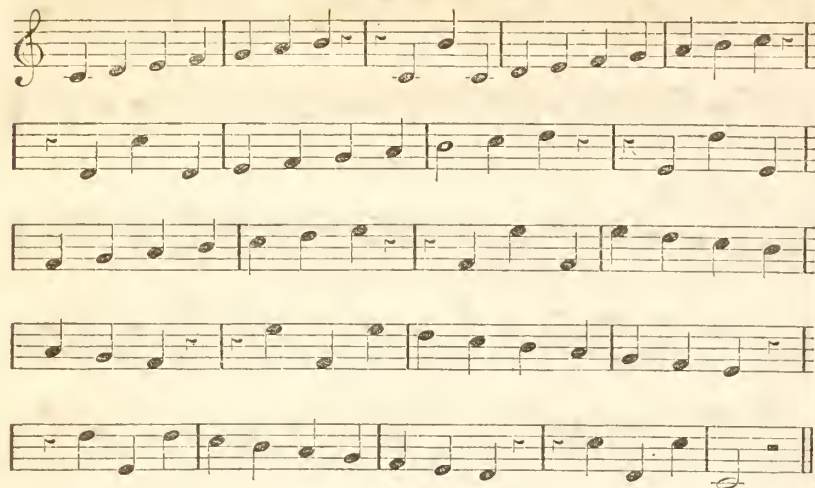
83. FIFTHS.



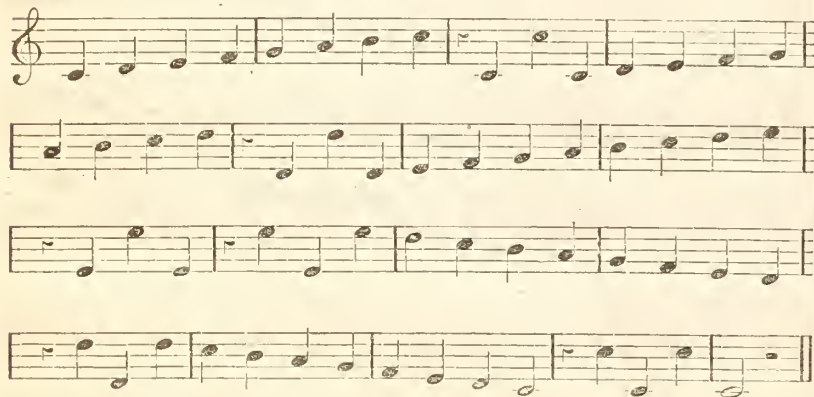
84. SIXTHS.



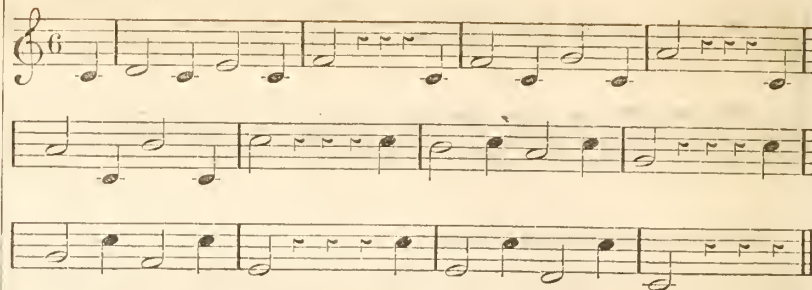
85. SEVENTHS.



86. OCTAVES.



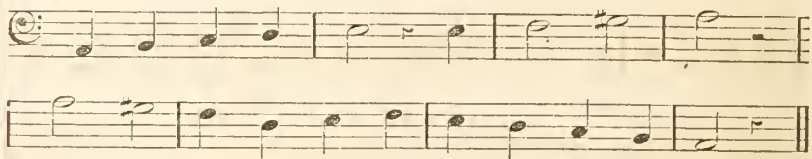
87. REVIEW.



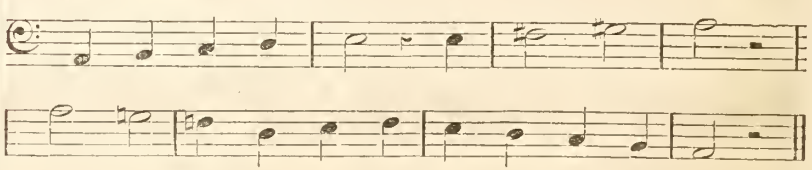
88. NINTHS.



89. MINOR SCALE. HARMONIC FORM.



90. MINOR SCALE. MELODIC FORM.



NEW MUSIC FOR SINGING CLASSES.

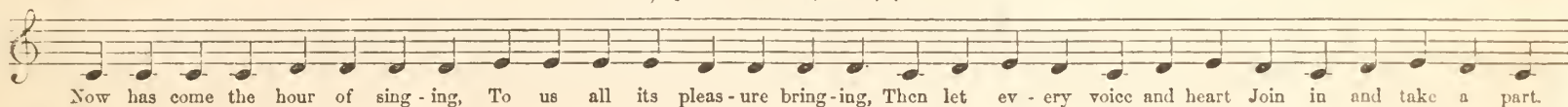
THE foregoing rules and exercises, by Dr. MASON, may be used in connection with the following lessons, or not, as the teacher thinks best. The numbers in "Music and its Notation," however, refer to the *preceding*, and not to the *succeeding* pages.

For Teacher's Indexes, see page 117. A brief exposition of the subject of Vocal Training, or Cultivation of the Voice, may be found, commencing on page 112. The teacher can make such use of it during his course as he thinks best.

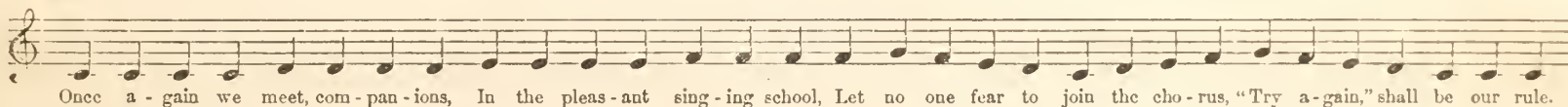
The following lessons should be sung *without* the words for mere musical exercise, and *with* the words for the expression of emotion. When the *Scale*, *Quarter Notes*, *Staff*, and *Clef* have been introduced, these lessons may be commenced. Introduce and practice the new topics as they occur, before singing the lessons over which they are written.

No. 1.

Scale, Quarter Notes, Staff, and Clef.

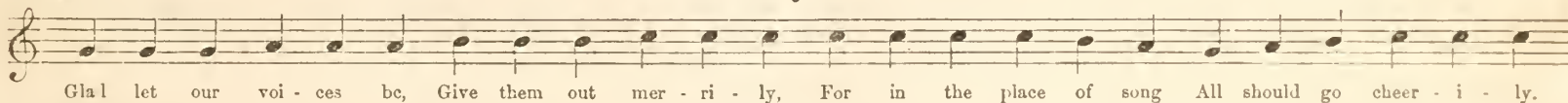


No. 2.



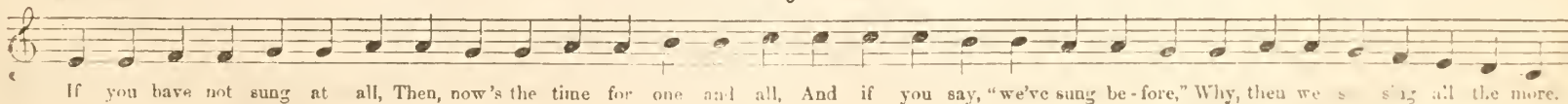
No. 3.

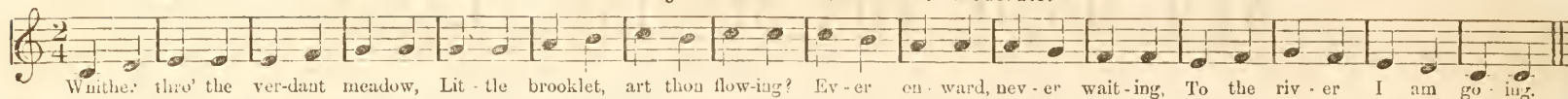
Commencing on Five.



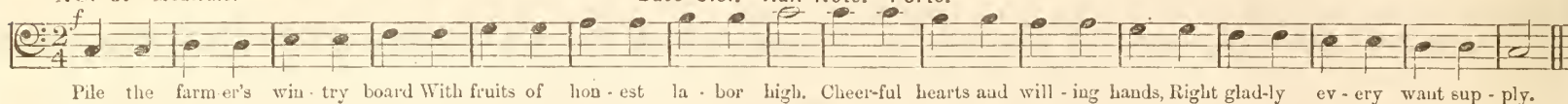
No. 4.

Commencing on Three.



No. 5. *Moderato.*Measure. Figures. Bar. Double Bar. *Moderato.*


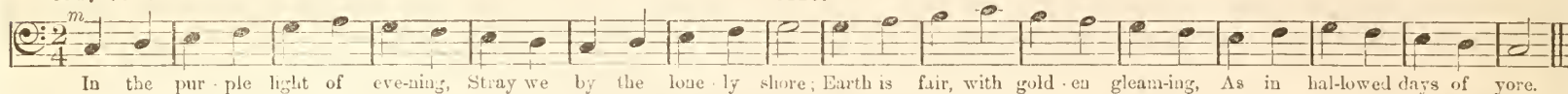
Whither thro' the ver-dant meadow, Lit-tle brooklet, art thou flow-ing? Ev-er on-ward, nev-er wait-ing, To the riv-er I am go-ing.

No. 6. *Moderato.*Base Clef. Half Note. *Forte.*


Pile the farm-er's win-try board With fruits of hon-est la-bor high. Cheer-ful hearts and will-ing hands, Right glad-ly ev-ery want sup-ply.

No. 7. *Moderato.*

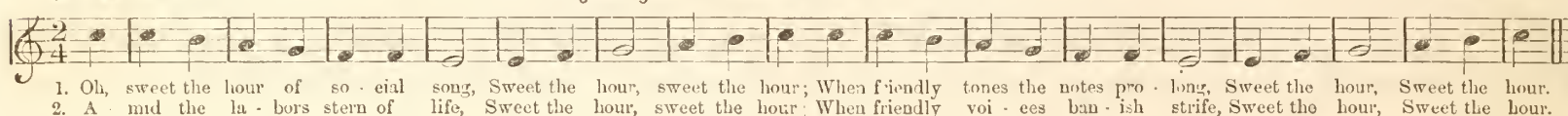
Mezzo.



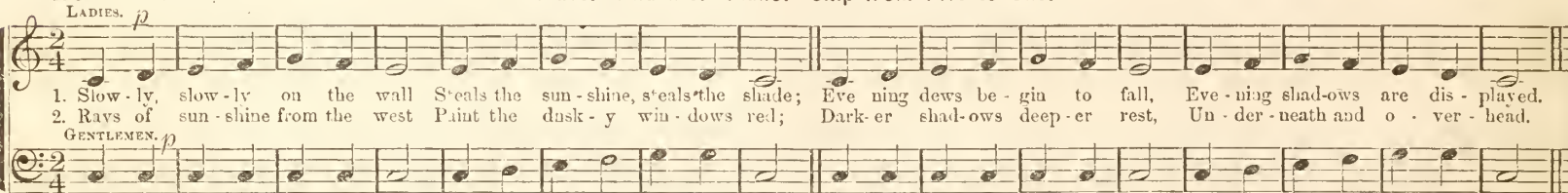
In the pur-ple light of eve-ning, Stray we by the lone-ly shore; Earth is fair, with gold-en gleam-ing, As in hal-lowed days of yore.

No. 8. *Moderato.*

Beginning on the Second Part of the Measure.



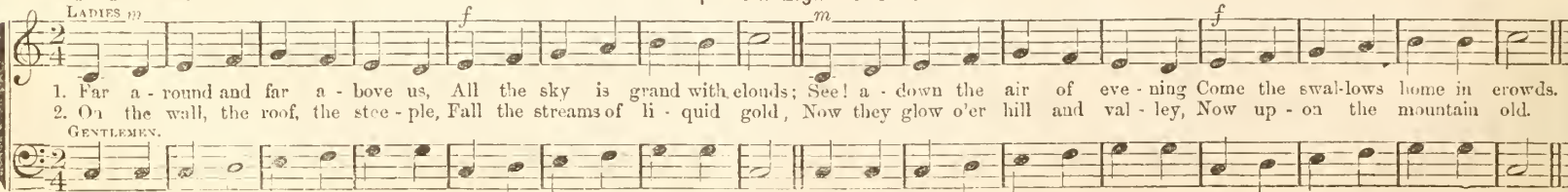
1. Oh, sweet the hour of so-cial song, Sweet the hour, sweet the hour; When friendly tones the notes pro-long, Sweet the hour, Sweet the hour.
2. A-mid the la-bors stern of life, Sweet the hour, sweet the hour; When friendly voi-ces ban-ish strife, Sweet the hour, Sweet the hour.

No. 9.* *Andante.*Brace. *Andante.* Piano. Skip from Five to One.


LADIES. *p*
1. Slow-ly, slow-ly on the wall Steals the sun-shine, steals the shade; Eve-ning dews be-gin to fall, Eve-ning shad-ows are dis-played.
2. Rays of sun-shine from the west Paint the dask-y win-dows red; Dark-er shad-ows deep-er rest, Un-der-neath and o-ver-head.
GENTLEMEN. *p*

No. 10. *Moderato.*

Skip from Eight to One.



LADIES. *m*
1. Far a-round and far a-bove us, All the sky is grand with elonds; See! a-down the air of eve-ning Come the swal-lows home in crowds.
2. On the wall, the roof, the stee-ple, Fall the streams of li-quid gold, Now they glow o'er hill and val-ley, Now up-on the mountain old.
GENTLEMEN.

* In the Two-part Lessons all should sing each part before singing both parts together.

No. 11. *Moderato.*

The Tie. Mezzo-Forte.

LADIES *mf*

1. All in the good time com-ing on, The hap-py days are placed; And down the dream-y paths of time Our fan-cy's feet have paced.
2. But stop the good time now is here, The pres-ent is our own: Then do not wait for dis-tant joy, Take now, 't will soon be gone.

GENTLEMEN

No. 12. *Moderato.*

Quarter Rests.

mf

March, march, march, march, on to- geth- er up the hill, March, march, march, march, down, but all to- geth- er still.

No. 13.

Mezzo Piano.

mp

1. Com-ing down, com-ing down, From the height too far a bove us, Com-ing down, com-ing down, Pride and all un- to the ground.
2. Rest con-tent, rest con-tent, In the place we're made to fill, yes, Rest con-tent, rest con-tent, If we'd have our life well spent.

mf

No. 14. *Allegretto.*

Half Rest. Allegretto.

LADIES

Fol-low, fol-low. If you'll lis-ten, then you'll know, Do re mi fa sol la si do do si do.

GENTLEMEN

Whith-er? whith-er? Yes, we'll lis-ten, yes, we'll fol-low, where-so-e'er you please to go.

No. 15. *Moderato.*

Skip from Eight to One.

LADIES

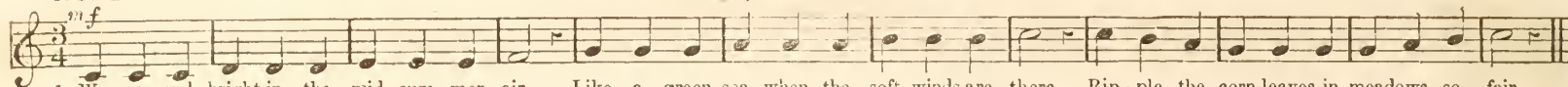
Come, John, keep time, And sing this song with me, No, stop, sing re, mi, fa, sol, la, si, do.

GENTLEMEN

Well, what? What's that? Yes, I see, do do do do, re, mi, fa, sol, la, si do.

No. 16. *Moderato.*

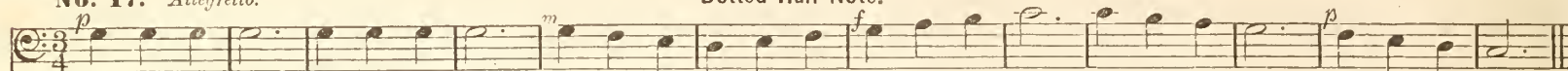
Triple Measure.



1. Wav-y and bright in the mid-sum-mer air, Like a green sea when the soft winds are there, Rip-ple the corn-leaves in meadows so fair.
 2. List to their mu-sic as gay-ly they sing, "Sum-mer is here with its scent-lad-en wing," Glad-ness and peace let the mel-o-dy bring.

No. 17. *Allegretto.*

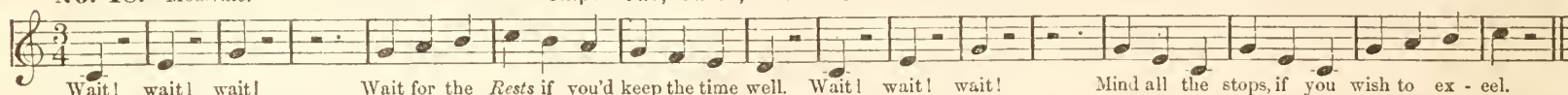
Dotted Half Note.



1. Float-eth a - way, Float-eth a - way, Clouds of the morn-ing when com-eth the day. Beau-ti - ful day! Beau - ti - ful day!
 2. Hear the sweet strain, O - ver the main, Of the glad song-sters on bright wing a - gain. Hear the glad strain, Hear the glad strain.

No. 18. *Moderato.*

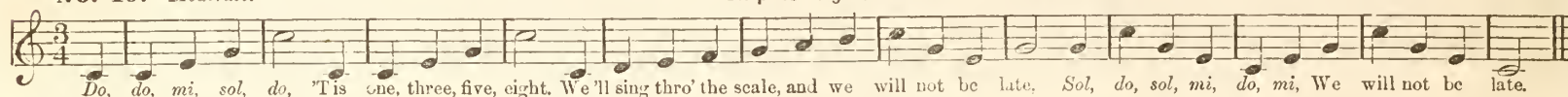
Skips—One, Three, and Five. Dotted Half Rest.



Wait! wait! wait! Wait for the *Rests* if you'd keep the time well. Wait! wait! wait! Mind all the stops, if you wish to ex - cel.

No. 19. *Moderato.*

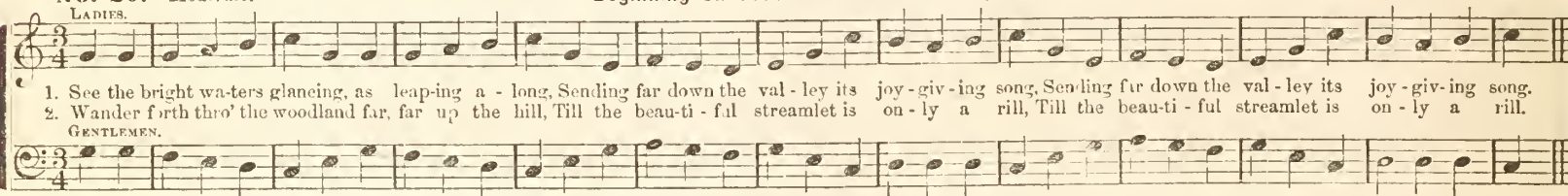
Skip to Eight.



Do, do, mi, sol, do, "Tis one, three, five, eight. We'll sing thro' the scale, and we will not be late. Sol, do, sol, mi, do, mi, We will not be late.

No. 20. *Moderato.*

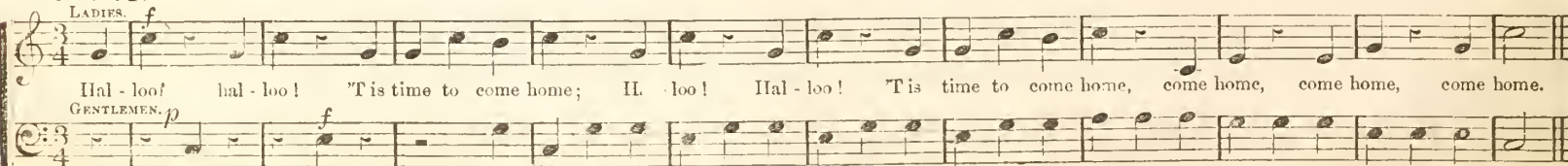
Beginning on Second Part of Measure.



1. See the bright wa-ters glancing, as leap-ing a - long, Sending far down the val-ley its joy-giv-ing song, Sending far down the val-ley its joy-giv-ing song.
 2. Wander forth thro' the woodland far, far up the hill, Till the beau-ti - ful streamlet is on - ly a rill, Till the beau-ti - ful streamlet is on - ly a rill.

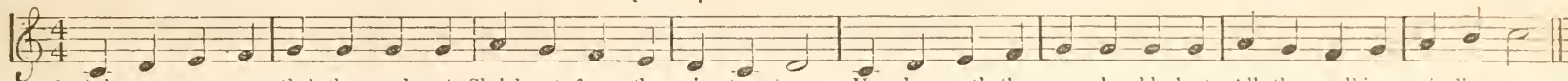
No. 21.

LADIES.

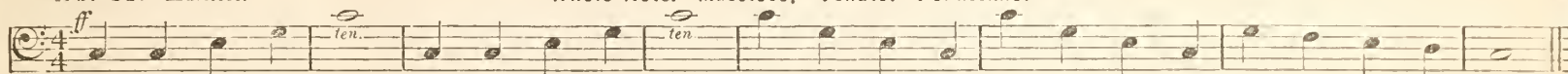


Hal - loo! hal - loo! 'Tis time to come home; Il - loo! Hal - loo! 'Tis time to come home, come home, come home, come home.

Hark! yes! we'll come; It's of no use to call; when we're rea-dy we'll come; Yes, we'll come; yes, we'll come; yes, we'll come.

No. 22. *Andantino.*Quadruple Measure. *Andantino.*

1. Ask not sum-mer, tho' the weak-est, Shrink not from the win-try storm; Un-der-neath the snow when bleakest, All the swell-ing grain lies warm.
 2. Bu-ried love and bu-ried treas-ure Seek no more with eye-sight dim; He will give in dou-ble measure, If ye leave them all with Him.

No. 23. *Maestoso.*Whole Note. *Maestoso. Tenuto. Fortissimo.*

1. Wake! 'tis free-dom's call, Ral-ly, one and all, Down op-pres-sion, Cease ag-gres-sion, Nought let us ap-pall.
 2. Hear the glo-rious sound, Surg-ing all a-round, Joy-ful tell-ing, Free-dom swell-ing, Chains at last un-bound.

No. 24. *Allegretto.*

Whole Rest.

LADIES. *f*

Rush-ing down the hill, the foam-y wa-ters flow, And nev-er stand-ing still, Ev-er on-ward, on-ward go.

GENTLEMEN. *f*

Rush-ing down the hill, Swift the foam-y wa-ters flow, Nev-er stand-ing still, They on-ward, on-ward go.

No. 25. *Moderato.*

LADIES.

We come, with song, to pass the hour a-way, Our work, is done, Our work is done to-day.

GENTLEMEN.

We come, with song, to pass the hour a-way, a-way, Our work is done, our work is done to-day.

No. 26. *Moderato.*

Pianissimo.

LADIES. *f* *p* *pp* *f* *p* *pp*

Try the ech-oes as we go, As we go, as we go; Hear them an-swer soft and low, Soft and low, soft and low

GENTLEMEN. *f* *p* *pp* *f* *p* *pp*

No. 27. Allegretto.*(The small notes may indicate tones on an instrument, or gentle raps on the desk.)*

Some one comes! at the door, he knocks. Walk this way, sir! Pleasant day, sir! Come in! Come in! Come in! Come in! O yes, with pleasure! 'Tis ten, 'Tis ten, 'Tis ten, the time of day.

can not stay, sir! Please to tell the time of day, sir! We're in haste, and can not stay, sir! Please to tell the time of day, the time of day.

No. 28. Moderato.**Crescendo and Diminuendo.**

Hear the swell-ing winds a - rise, Rush-ing by they pass a way; Now a - gain the chill blast flies, Now the gen-tle breez-es play.

No. 29. Andantino.**Sextuple Measure.**

1. Come dwell with me in the wild - wood, Where the free bird bath her nest;... There shall the sad heart find glad - ness, There shall the weary find rest....
2. Sweet is my home in the wild - wood, Come then, and dwell there with me;.. Leave the proud world and its cold - ness, Come where the heart can be free....

No. 30. Moderato.**Dotted Whole Note.**

Strive and wait, Pa-tient-ly wait for the day; Strive and wait, Morn-ing will make no de-lay.

No. 31. Andantino.**Legato Mark.**

I love the light of ear-ly morn. It brings the joy to me;... De-lay not, friend, but rise at dawn, If you would hap-py be....

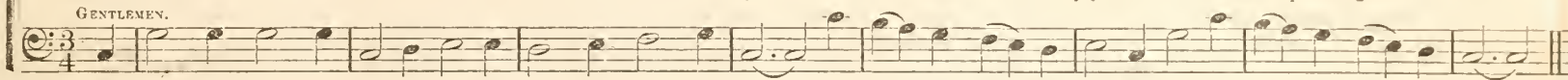
No. 32. *Allegretto.*

LADIES.



1. The time so long de-layed has come ; How bounds the heart with joy ! Dear friends, we wel - come one and all, May naught our peace des - troy.
2. Thro' win - ter's cold and summer's heat, We've waiting been for you ; And now we've met let joy - ful hearts Sweet hopes a - gain re - new.

GENTLEMEN.



No. 33. *Moderato.*

Staccato.



La la la la la la la, la, Lightly we're tripping a-long, La la la la la la la la la la la, Mer-ri-ly ringeth our song.



La la la la la la la la la la la la, Lightly we're tripping along, La la la la la la la la la la la, Mer-ri-ly ringeth our song.

No. 31.* *Moderato.*

Skip—Six and Four.




1. Let oth - ers sing of sun - ny lands, Far, far be - yond the wave,.... Where ver-dant shores and gold - en strands the dash-ing wa - ters lave...
2. Where spi - ey groves per-fume the air, Gay flow - ers deck the lea;.... I want them not, but ou - ly ask My dear old home for me,....

No. 36. *Moderato.*

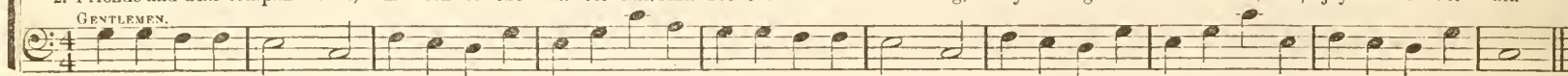
Skips—Seven and Two.

LADIES




1. Roam we thro' the wood - land, O - ver field and verdant plain, For summer days are com - ing, Coming back a - gain, a - gain, They're coming back a - gain.
2. Friends and dear compan - ious, Lis - ten to the wa - ter - fall. And see the brooklet danc - ing, Joy so bright is o - ver all, Yes, joy is o - ver all.


GENTLEMEN.


No. 37. *Moderato.*

Skips—Seven and Two—(continued).



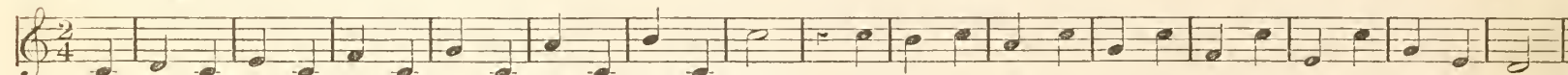
When struggling thro' the thorn-y maz - es, Of the thick - et wood of brambles, Faces scratched, and dresses torn, O, glad we are to end our rambles.


No. 38. *Andantino.*



Float - ing a - way, Beau - ti - ful spray, . . . From the bright wa - ter - fall, Glad in its play, Yes, from the bright wa - ter - fall, Glad in its play.



Floating a - way, Beau - ti - ful spray, It floats a - way, It floats from the fall, So glad in its play.

No. 39. *Moderato.*


Now stea - dy thro' the up - ward scale the skips our voi - ces try, And now sing down, have pa - tience all, we'll con - quer by - and - by.



To ac - cent one, and up - ward sing, is hard - er still to do; But we'll not stop un - til you say, we've sung it right and true. . . .

No. 40.* *Allegretto.* "MUSIC EVERY WHERE." Extended Scale (upper). Classification of Voices.

TENOR.

1. Mu - sic in the val - ley, Mu - sic on the hill, Mu - sic in the wood - land, Mu - sic in the rill;

ALTO

2. Mu - sic by the fire - side, Mu - sic in the hall, Mu - sic in the school - room, Mu - sic for us all;

SOPRANO.

3. Sing with joy - ful voi - ces, Friends and loved ones dear; Let dis - cord and trou - ble Nev - er en - ter here;

BASS.

Mu - sic on the moun - tain, Mu - sic in the air, Mu - sic in the true heart, Mu - sic ev - ery where.

Mu - sic in our sor - row, Mu - sic in our care, Mu - sic in our glad - ness, Mu - sic ev - ery where.

Join the hap - py cho - rus Of all na - ture fair, Swell the glo - rious an - them, Mu - sic's ev - ery where.

No. 41. Round in Two Parts. "FRUITFUL FIELDS."

From "HALLELUJAH."

1 2

Fruit - ful fields are wav - ing With the yel - low grain; Peace - ful herds are graz - ing On the ver - dant plain.

* It is well for all who can, to sing each part before singing the four parts together. When Dynamic marks are not used, let the words in brackets be sung softly.

No. 12. "WAKE THE HARP."

Energico.

1. Wake the harp of free-dom, wake! Pour its glo-rious mu-sic forth, Sound it clear to ev-ery heart, Sound it far o'er all the earth.

2. Wake the harp of free-dom, wake! Tune-ful be each quivering string; Chant we to its thrill-ing tones Prais-es to our heavenly King.

No. 13. "THE SONG OF THE SMITH."

Con Spirito.

Repeat, Da Capo.

*Fine.**Da Capo.*

1 { Swing, swing, swing the bright hammer, boys, Swing, swing, swing for the blow; }
 { Strike, strike, strike the hot i-ron, boys, Strike, strike, by the red glow. } See, see, see the bright sparkles fly, See, see, hiss-ing they go;
 d. c. Strike, strike, strike the hot i-ron, boys, Strike, strike, by the red glow.

2 { Clang, clang, hear the old an-vil ring, Clang, clang, mer-ri-ly, oh! }
 { Sing, sing, sing out the echo-rus, boys, Sing, sing, sing for each blow. } Hark! hark! how the clear echoes wake, Hark! hark! sweetly they flow;
 d. c. Sing, sing, sing out the echo-rus, boys, Sing, sing, sing for each blow.

No. 14. Round in Four Parts.—"MORN IS WAKING."

From "HALLELUJAH."

Morn is wak-ing, Day is break-ing, Bells are ring-ing, Birds are sing-ing, Join the song,.... And the mer-ry strains pro-long.

No. 45. "DOWN, DOWN BELOW."

Extended Scale (lower). Unison. Ritardando.

Moderato — Unison.

f 2d time pp

1. Down, down be - low, Down, down be - low, Where the red groves of the sea cor - al grow, Wa - vy and bright in their beau - ti - ful green,

Flow ers of o - cean are rest - ing se - rene; Far down be - low Sea flow - ers grow, Far down be - low, Far down be - low

Rest in pro - fu - sion far, far from our view; Down, down be - low Deep wa - ters flow, Down, down be - low, Down, down be - low

No. 46. Round in Four Parts.—“HEAR THE BELL.”

1 2 3 4
Hear the bell, with bra - zen sound, It spreads th'a - larm of fire a - round! Clang! Clang!

No. 47. "SPIRIT OF SUMMER."

Eighth Notes.

Moderato.

1. Spirit of sum-mer, Spirit of sum-mer, Over the smiling earth she hies, With the gentle showers, Scattering the flowers, Wheresoe'er her beauteous footstep flies.

2. Singing thy welcome. Singing thy welcome. Listen the song-birds thrilling chime, Merrily they greet thee, Joyfully they meet thee, Spirit of the happy summer time.

The musical score for No. 47 consists of two systems of staves. The first system has two staves (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes. The second system also has two staves with the same key signature and time signature. The lyrics are written below the staves.

No. 48. "GLIDE, O RIVER."

Eighth Notes connected—two to a syllable. Duet—Tenor and Base.

Andantino.

1. Glide, O riv-er, thro' the meadows, Ev-er on-ward to the sea; Wind thou on, a-mid the shad-ows Of the wil-lows o-ver thee.

2. Sing thy song o'er friends de-part-ed, Sing and mourn for those who sleep; There they rest, the dear, true-heart-ed, By the wa-ters calm and deep.

The musical score for No. 48 consists of two systems of staves. The first system has two staves (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes. The second system also has two staves with the same key signature and time signature. The lyrics are written below the staves.

No. 49. Round in Four Parts. "BE YOU TO OTHERS."

Be you to oth-ers kind and true, As you'd have others be to you, And nei-ther do nor say to men, What-e'er you would not take a-gain.

The musical score for No. 49 is a round in four parts. It consists of a single staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes. The lyrics are written below the staff.

No. 50. "FARE THEE WELL."*Con Moto.*

1. Fare thee well, but not for ev - er, Still we'll hope to meet a - gain, Fate de - crees that we must sev - er, May our hope be not in vain.

2. Like the shad - ow on the di - al, Lin - gers still our part - ing lay; Ev - ery true heart knows the tri - al Of this sad, un - wel - come day.

The musical score for No. 50 is written in 3/4 time. It consists of two systems of music. The first system has two staves: the top staff is in treble clef and the bottom staff is in bass clef. The second system also has two staves: the top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Oth - er skies will bend a - bove thee, Oth - er scenes will chain their view; But re - mem - ber those who love thee, Far a - way, but ev - er true.

All the world is now be - fore thee, For thou art to roam at will; But with - in the land that bore thee, True hearts e'er will love thee still.

This block contains the continuation of the musical score for No. 50. It follows the same two-staff format (treble and bass clef). The lyrics continue below the staves.

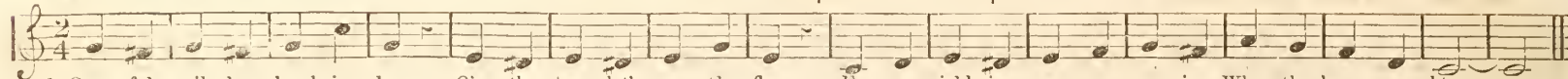
No. 51. Round in Two Parts.—"WHETHER YOU WHISPER LOW."

Whether you whis - per low, Or whether you loud - ly call. Dis - tinct - ly, dis - tinct - ly speak, Or do not speak at all.

The musical score for No. 51 is written in 4/4 time. It consists of a single staff in bass clef. The score is marked with a '1' at the beginning and a '2' further along, indicating two different parts or versions of the melody. The lyrics are written below the staff.

No. 52. *Andantino Grazioso.*

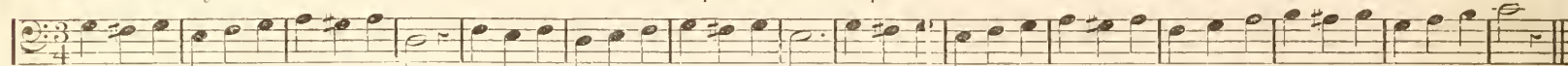
CHROMATIC SCALE.—Sharp Four and Sharp Two.



1. Graee-ful wil-low, bend-ing low O'er the streamlet's gen-tle flow, Ev-er yield-ing, ev-er sway-ing, When the breez-es blow....
 2. So may we, with mod-est mien, Near the stream of truth be seen, Yield-ing to the breath of good, With eon-fi-dence se-rene....

No. 53. *Allegretto.*

Sharp Five and Sharp Six.



1. Gay-ly our light bark is shooting a-way, O-ver the waves of our beau-ti-ful bay; Sunbeams are daneing in ripples a-round us. As brightly the glad waters play.
 2. Singing and rowing our voices keep time, Muffling their tones with the wave's tiny chime, Singing and rowing, our lit-tle boat throwing The spray of the light foamy brine.

No. 54. *Allegretto e Staccato.*

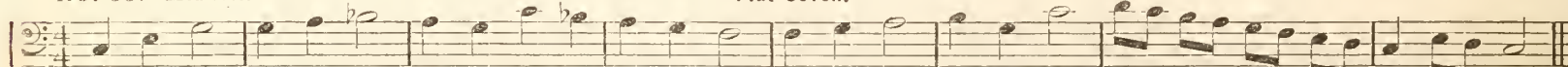
Sharp One.



1. Tra la la la la la la la la la, On the wings of joy we fly, Come a-way, with mer-ry, mer-ry songs, With merry, mer-ry songs our voic-es try.
 2. Tra la la la la la la la la la, To the greenwood let us stray, Hur-ry on with hap-py, hap-py hearts, With happy, hap-py hearts we'll pass the day.

No. 55. *Moderato.*

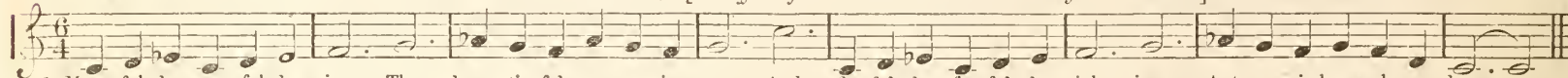
Flat Seven.



1. Thro' the snow, Hard and slow, Is the wea-ry, wea-ry way; But with home, Joy will come, Haste we then with-out de-lay.
 2. When de-part, From the heart, Hopes we've cherished, do not pine; Af-ter night Comes the light, And the prom-is-es di-vine.

No. 56.

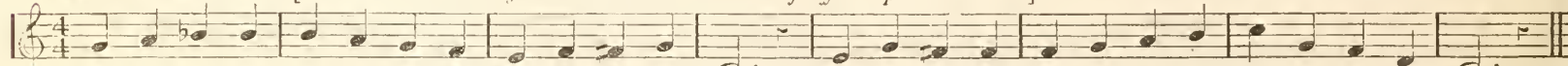
Flat Three and Flat Six. [The effect of the accidental continues through the measure.]



1. Mourn-ful-ly, mourn-ful-ly sing The beau-ti-ful sum-mer is gone, And fit-ful-ly, fit-ful-ly sigh-ing, Autumn winds wander a-long....
 2. Mem-o-ries, mem-o-ries dear Come bring-ing the sum-mer a-gain; But O, how the seat-ter-ing leaves Pro-claim that their coming is vain....

No. 57. *Moderato.*

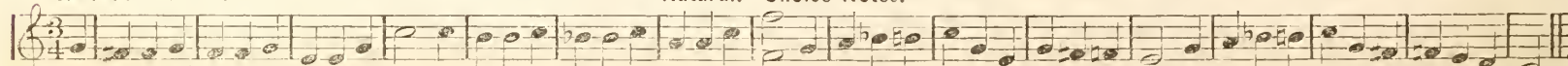
[Accidental continues beyond the measure when no tone of different pitch intervenes.]



1. Take good care: let cau-tion mark the way our foot-steps go; There are pit-falls in our path that we must learn to know.
 2. So in sing-ing—take good care to let our tones be true; Flats and sharps will trap us oft, tho' we our best may do.

No. 58. *Vivace.*

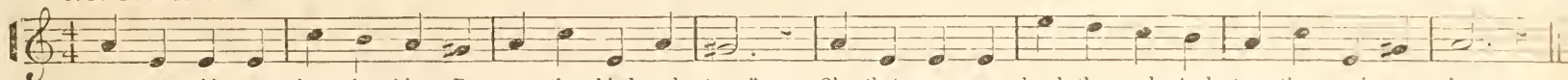
Natural. Choice Notes.



1. We're coming, we're coming from woodland and hill, We're coming, we're coming from brooklet and rill, We'll join in your dance, and we'll join in your song, We'll join in whate'er you do all the day long.
 2. For we are the fancies of joy and of mirth, We dwell in the smiles of this beau-ti-ful earth, And when we are wanted we're ready to come, To lighten each heart, and to brighten each home.

No. 59. *Moderato.*

Minor Scale.

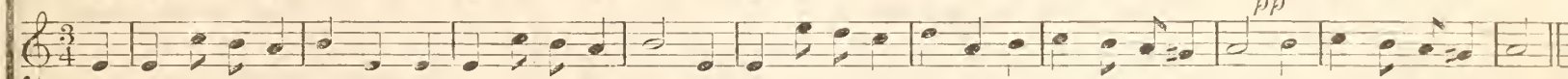
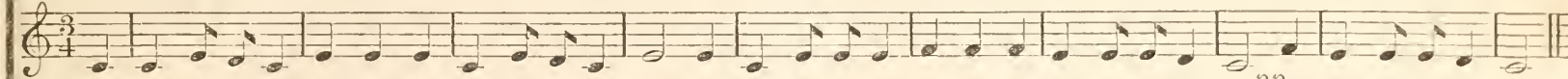


1. An - gels whis - per from the skies, "Be gen - tle, kind, and true;" O'h, that we may heed the words, And try the work to do.
 2. Gen - tly to the err - ing one The words of kind - ness speak; For you know the bruised reed We may not, may not break.

No. 60. "WHAT SAD VOICES ARE PLEADING."

Con moto.

1. What sad voi - ces are plead - ing For dear lib - er - ty's boon! What hearts, throbbing and bleeding, Cry out, "Brother, come soon," Cry out, "Brother, come soon."



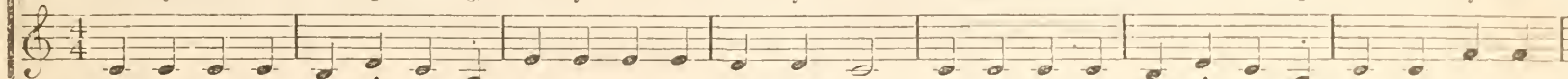
2. Then come, suc - cor the fall - en, The poor, wear - y one, raise; The right ev - er - more strengthen, The right ev - er - more praise, The right ev - er - more praise.



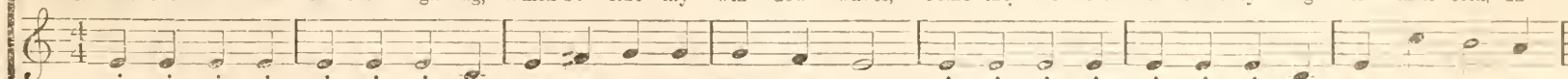
No. 61. "MOONBEAMS ON THE CEILING."

*Moderato.**Marcato.*

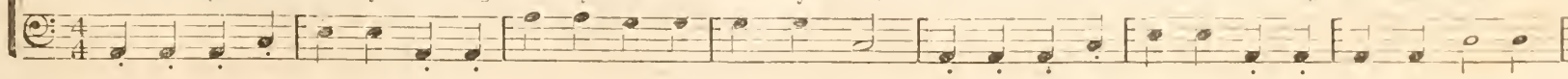
1. Gen - tly, soft, at mid - night steal - ing, Thro' my win - dow and my door, Fall the moon - beams on the ceil - ing, When the day of



2. Thro' the wil - low branches sigh - ing, Which be - side my win - dow waves, Come the voi - ces of those ly - ing In their cold, un -



3. But their spir - its, soft - ly steal - ing Thro' my win - dow and my door, Come like moon - beams on the ceil - ing, When the night of



toil is o'er—Glide the moon-beams on the ceil-ing, When the day of toil is o'er, When the day of toil is o'er.

- feel-ing graves—Mys-tic voi-ces of those ly-ing In their cold, un-time-ly graves, In their cold, un-time-ly graves.

death is o'er—Like the moon-beams on the ceil-ing, When the night of death is o'er, When the night of death is o'er.

No. 62. Duet, or Three Part Song.—THE FALLING LEAF.

From "THE HALLELUJAH."

1. I am a fall-ing leaf... The chil-ly winds have found me, I fade with those a-round me, All mur-mur-ing life is brief....

2. I saw the sky so blue... The birds were sing-ing o'er me, The flowers sprung up be-fore me, Of ev-ery chang-ing hue....

3. We fade, as all else must;.. No more the birds are call-ing. The flowers and leaves are fall-ing; To-mor-row we are dust...

No. 63. *Moderato.*

Transposition of the Scale. Scale of G Major.

1 In the scale of G, come, try the tones to know: Sol fa mi re do re mi fa sol sol la si do.

2 Now the name of num-bers sing, and do not wait: Five, four, three, two, one, two, three, four, five, five, six, seven, eight.

No. 64.

1. Rock-ing and roll-ing, like waves of the sea, Mon-archs of woo-l-en-lands are bow-ing, you see, All by the north wind so wild and so free.

2. Swaying so grace-ful-ly, bright flowers bend, Vain-ly old north winds in fa-ty de-scend, All up-on bow-ing may safe-ly de-pend.

No. 65. "HAST THOU STILL A FATHER?"

1. Hast thou still a fa - ther, Or a mother dear? Hast thou yet a bro - ther, Or a sis - ter here? Hast thou yet a bro - ther, Or a sis - ter here?

2. O, then love them fond - ly, Cherish ev - ery tie: All we prize most dear - ly, All on earth must die, All we prize most dear - ly, All on earth must die.

3. Still be not for - get - ful Of the Friend a - bove; He can nev - er per - ish, And his name is Love, He can nev - er per - ish And his name is Love.

No. 66. *Con Spirito.*

LADIES.

1. O joy - ful sing our mer - ry, mer - ry lay, Our mer - ry, merry mountain lay,..... Far, far a - bove the bus - y, bus y world, We'll happy, happy be to - day

2. The glo - rious morn - ing bursting in - to life, So joy - ful, joy - ful on our way,..... Far, far a - bove the bus - y, bus y world, We'll happy, happy be o - day

GENTLEMEN.

We'll pass the happy, happy day.

No. 67. "SAW YE NOT THE DAY RECEDE."

Triplet.

Andante Cantabile.

1. Saw ye not the day re - eede, On her gold - en - light - ed ear, When she heard the twi light rush From the eastern night a - far!

2. Heard ye not the twi - light shades Slow - ly eem - ing from the waves, Like a tran - quil, might - y host, Press - ing on to mid - night's dark cave!

No. 68. "GOOD HEART AND WILLING HAND."

Moderato.

1. In storm or shine, two friends of mine Go forth to work or play, And when they vis - it poor men's homes, They bless them by the way.
 2. Who falls may stand, if right good hand Is first, not sec - ond best; Who weeps may sing, if kin - ly heart Has lodg - ing in his breast;

3. With - out these twain, the poor com - plain Of e - vils hard to bear, But with them pov - er - ty grows rich, And finds a loaf to spare!

'Tis will - ing hand! 'tis cheer - ful heart! The two best friends I know; A - round the hearth come joy and mirth Wher - e'er their fac - es glow.
 The hum - blest board has din - ties poured, When they sit down to dine; The crust they eat is hon - ey sweet, The wa - ter good as wine.

Their looks are fire—their words in - spire—Their deeds give cour - age high; A - bout their knees the chil - dren play, Or climb, they know not why.

Come shine—'t is bright! come dark—'t is light! Come cold—'t is warm ere long! So heav - i - ly fall the ham - mer stroke! Mer - ri - ly sound the song!
 They fill the purse with hon - est gold, They lead no crea - ture wrong; So heav - i - ly fall the ham - mer stroke! Mer - ri - ly sound the song!

Who sails, or rides, or walks with them, Ne'er finds the jour - ney long; So heav - i - ly fall the ham - mer stroke! Mer - ri - ly sound the song!

No. 69. "THERE IS A FOOTSTEP LIGHT." Triplets (continued) and Sharp Four.

*Dolce e Marcato**[All sing the Alto before singing in parts.]*

Fine.

{ There is a foot - step light, Tripping a - way so free; There is a dear form bright, O - ver the grass - y lea; }
 { There is a mild blue eye, Beam - ing a gen - tle ray; There is a sweet voice nigh, Sing - ing a sim - ple lay; }
 d. c. I can not tell her name, But in my in - most soul She is for aye the same, And does my life con - trol.

D. C.

There is a heart that's true, Shedding its love a - round; There is a kind will, too, Ev - er in ac - tion found—

D. C.

There is a heart that's true, Shedding its love a - round; There is a kind will, too, Ev - er in ac - tion found—

No. 70. Round in Four Parts.—“SING TOGETHER.”

Sing to - geth - er, Mer - ri - ly, mer - ri - ly sing, Mer - ri - ly, mer - ri - ly sing, Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly,

No. 71. Moderato.**Chromatic Scale. Sharp Four, Sharp Two, and Sharp One.**

1. 'Tis in the qui - et vil - lage home, The cheerful, cheerful song is heard, is heard; The heart's melo - dy is oft - en there, Like hap - py, hap - py song of bird....
2. Come, listen to the warbling notes, The mel - low, mel - low strain so dear, so dear. And come, join the har - mo - ny so sweet, 'T will banish ev - ery care and fear....

No. 72. Allegretto.**Flat Seven, Flat Three, Flat Six, and Flat Five.**

1. Beau - ti - ful sea, Beau - ti - ful sea! Foam - ing and free, Foam - ing and free; Oh, how I love on thy bo - som to roam.
2. O - ver the deep, O - ver the deep. Storm - y winds sweep, Storm - y winds sweep; But in our good ship the dan - ger we'll brave,
There is my rest - ing - place, there is my home, There is my rest - ing - place, there is my home; Oh, how I love thee, thou beau - ti - ful sea!
Fly - ing a - way o'er the foam - erest - ed wave, Fly - ing a - way o'er the foam - erest - ed wave; Oh, how I love thee, thou beau - ti - ful deep!

No. 73. "THERE IS BEAUTY EVERY WHERE."

Varieties of Measure.

Alliegretto Mod-rato.

1. There is beau-ty in the skies at eve-ning, There is beau-ty in the noon-day bright, There is beau-ty in the

2. There is beau-ty in the roll-ing riv-er, There is beau-ty in the spark-ling rill, There is beau-ty in the

3. There is beau-ty in the joy-ous spring time, There is beau-ty when the bright leaves fall, There is beau-ty in the

ra-diant morn-ing, There is beau-ty in the si-lent night, There is beau-ty, there is beau-ty ev-ery where.

lof-ty moun-tain, There is beau-ty in the ver-dant hill, There is beau-ty, there is beau-ty ev-ery where.

storms of win-ter, There is sum-mer beau-ty more than all, There is beau-ty, there is beau-ty ev-ery where.

No. 74. Round in Three Parts.—"O MUSIC, SWEET MUSIC."

O mu-sic, sweet mu-sic, thy praises we'll sing, And we'll tell of the pleasure and gladness you bring. Mu-sic, mu-sic, glad-ness you bring.

No. 75. "FORGET-ME-NOT."

Varieties of Measure (continued). Minor Strain introduced.

Andante Cantabile.

1. Go, at moonlight's dreamy hour, Where the sil - very rip - ples shine: Mark a lit - tle, love - ly flower: Be that love - ly floweret thine.

2. Mild as heaven's own blue it beams Like a clear and cloud-less day: Im - age of true love, it seems To the heart sweet words to say.

3. And me - thinks its blue eyes glist, Full of love and ten - der thought, While from far it whis - pers, (list!) "O for - get, for - get me not!"

No. 76. "MERRILY, MERRILY BOUNDING."

Varieties of Measure (continued).

Allegretto.

[Two Beats in a Measure.]

1. Mer - ri - ly, mer - ri - ly bound - ing O - ver the mead - ows a - way; Joy - ful - ly shout, Don't turn a - bout, Off for a glad hol - i - day.

2. Beau - ti - ful, beau - ti - ful wood - land! Oh, how I long to be there; Trip it a - way, Do not de - lay, We've not a mo - ment to spare.

3. Graceful - ly, grace - ful - ly bow - ing, How the old trees seem to call, Now for the shade That they have made Down by the bright wa - ter - fall.

No. 77. Round in Four Parts.—"WITH PRACTICED EYE AND SKILLFUL HANDS."

With practieed eye, and skill - ful hands, The types the print - er's art commands; From ease to stick they quick - ly fly, To make the Round which now you try.

No. 78. Round in Three Parts.—“PERSEVERE.”

[It is a good plan to divide the class into sections for singing Rounds, without regard to parts—Soprano, Alto, &c.]

1 2 3

If a hard and wea-ry task you find it, Just per-se-vere, yes, per-se-vere, don't mind it; Go on, go on, nev-er mind it.

No. 79. "COME, SING THE SIXTEENTH NOTES."

Sixteenth Notes.

Moderato.

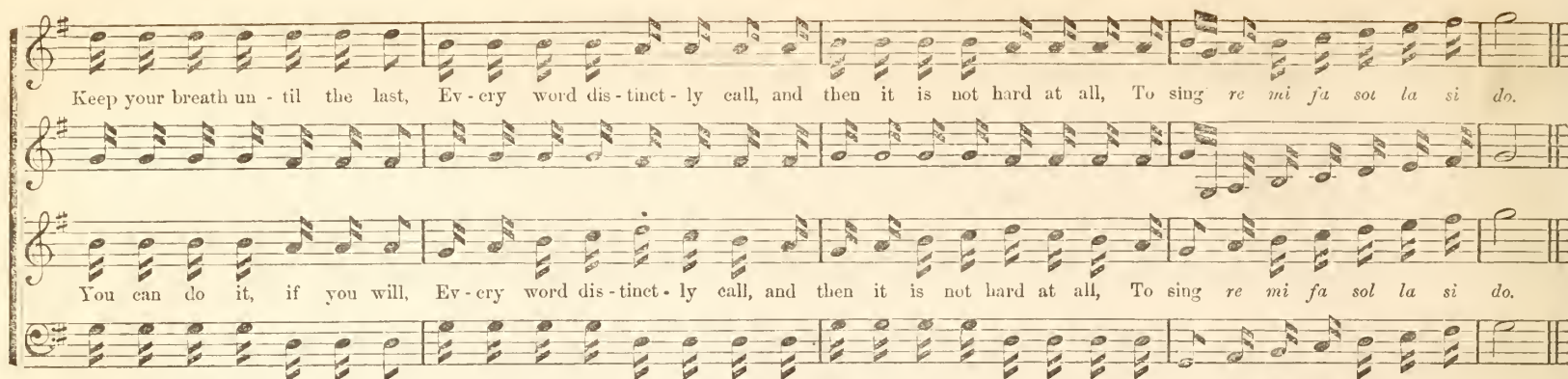
Moderato.

1. Yes, we'll all sing the sixteenth notes,

Come, sing the sixteenth notes, La la la la la la la la la. 2. O yes, once more the sixteenth notes,

La la la la la la la la. Care-ful be the time to guard, And it is not ve-ry hard, Nei-ther slow nor ve-ry fast,

La la la la la la la la. Make no mo-tion with your head, Gen-tly move your hand in-stead, Let your feet be al-so still

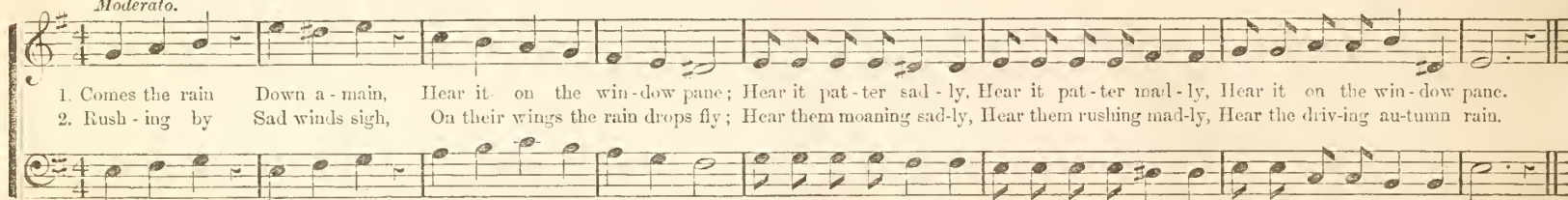


Keep your breath un - til the last, Ev - ery word dis - tinct - ly call, and then it is not hard at all, To sing re mi fa sol la si do.

You can do it, if you will, Ev - ery word dis - tinct - ly call, and then it is not hard at all, To sing re mi fa sol la si do.

No. 80. "COMES THE RAIN."

Scale of E Minor.

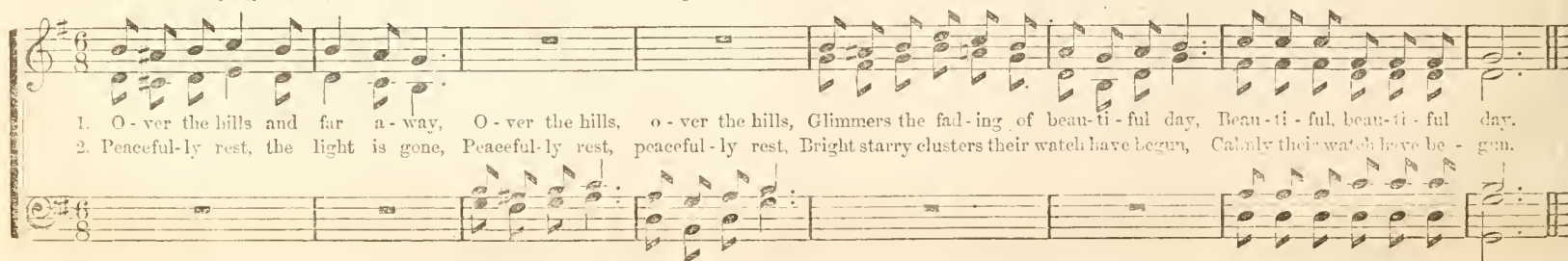
Moderato.


1. Comes the rain Down a - main, Hear it on the win - dow pane; Hear it pat - ter sad - ly, Hear it pat - ter mad - ly, Hear it on the win - dow pane.

2. Rush - ing by Sad winds sigh, On their wings the rain drops fly; Hear them moaning sad - ly, Hear them rushing mad - ly, Hear the driv - ing au - tumn rain.

No. 81. "OVER THE HILLS AND FAR AWAY."

[It is a good plan to practice with two parts on a staff.]



1. O - ver the hills and far a - way, O - ver the hills, o - ver the hills, Glimmers the fad - ing of beau - ti - ful day, Beau - ti - ful, beau - ti - ful day.

2. Peaceful - ly rest, the light is gone, Peaceful - ly rest, peaceful - ly rest, Bright starry clusters their watch have begun, Calmly their watch have be - gun.

No. 82. Round in Three Parts.—"COME, COMPANIONS."

Come, com-pan-ions, come a-way, And wan-der forth this pleas-ant day, And sing the joys, the joys of May. Come, come.

No. 83. "GONE HAS SUMMER."

Lacrimando.

1. Gone has summer with her cool-ing show-ers, Gone her gen-tle breeze and bloom-ing flow-ers, Gone her walk by light of sil-ver moon, Gone the love-ly sum-mer, gone too soon.

2. Lone and dreary comes the au-tumn-time, Lone and dreary to our nor-thern el-ine; Lone the trees without their fol-iage bright, Lone and sere be-neath the moon's pale light.

3. Fruits hang ripe upon the with-ered bough, Where the branches skirt the moun-tain's brow, Flow-ers have faded 'neath the au-tumn's blast, Na-ture whis-pers that the sum-mer's past.

No. 84. "STILL THE ANGEL STARS."

Lamentando.

1. Still the an-gel stars are shin-ing, Still the rip-pling wa-ters flow, But the an-gel voice is

2. Still the wood is dim and lone-ly, Still the splash-ing foun-tains play, But the past and all its

3. Still the bird of night com-plain-eth. (Now in-deed her song is pure). Vis-ions of my hap-py

4. Cease, O ech-oes, mourn-ful ech-oes! Once I loved your voi-ces well; Now my heart is sick and

pp *Rit. e dim.*

si - lent That I heard here long a - go. Hark! the ech - oes mur - mur low, Long a - go! Long a - go!

bean - ty, Whith - er has it fled a - way? Hark! the mourn - ful ech - oes say. Fled a - way! Fled a - way!

hours... Do I call, and call in vain? Hark! the ech - oes ev - a - gain, All in vain! All in vain!

wea - ry, Lays of old, a long fare - well! Hark! the ech - oes, sail and dream, Cry, fare - well! Cry, fare - well!

No. 85. *Allegro.*

Scale of D Major.

1. Now we have come to the key of D. Sing, sing it out with vig - or, Join ev - ery voice of the com - pa - ny, Air, Al - to, Base, and Ten - or.

2. Now *do re mi mi fa sol sol sol*; Stronger, if you are a - ble, *Do si la sol sol fa mi fa sol*, Base, Sec - ond, Third, and Tre - ble.

No. 86. *Maestoso.*

One, Three, Five, and Eight.

[Ladies as well as Gentlemen should sing these Lessons, with the Base Clef.]

1. Lift up the song, the song of love and joy, All na - ture's voi - ces join in hap - pi - ness with - out al - loy.

2. Clear be as the sun, ef - ful - gent in his ray, All na - ture sings with joy - ful notes to hail the god of day.

No. 87. "ONE BY ONE."

Various Diatonic Intervals.

Allarg.to Moder.to.

1. One by one the crys - tal stars, Peep from out the darkening sky, Till the som - ber earth is arched With a jew - eled can - o - py.

2. One by one the smiles of joy, Words of peace, and acts of love, Fill the gloomy sky of life, Fill the shin - ing world a - bove.

No. 96. "UP, FOR THE MORNING LIGHT."

For the Practice of Sixteenth Notes.

Allegretto.

1. Up, for the morn-ing light is break-ing, See the dis-tant glim-mer in the east; Come, it is time to stop your dream-ing.

2. Hark to the mu-sic all a-round us, Lis-ten to the voice of na-ture fair; Ne'er let it be that she has found us

Fine.

Quick-ly to your dai-ly la-bor haste. Would you make your hope and cour-age strong-er, Would you make your heart and la-bor

Sleep-ing in the rud-dy morning's glare. Ear-ly to your slum-ber then be-take you, Do not go a-gainst your na-ture's

D. C.

light, Would you make your life and pleas-ure long-er, Do your sleep-ing ear-ly in the night.

right, If you'd be what she would glad-ly make you, Do your sleep-ing ear-ly in the night.

No. 97. "I HAVE NO MOTHER NOW."

For the Practice of the Minor.

Con Moto.

1. I hear the soft wind sigh - ing, Thro' ev - ery bush and tree;.. Where now her form is ly - ing, A - way from love and

2. I see the pale moon shin - ing Up - on the white head - stone; The rose - bush round it twin - ing, Is here, like me, a -

3. My heart is ev - er lone - ly, My life is dear and sad;.. 'Twas her dear pres - ence on - ly That made my spi - rit

me... Tears from mine eyes are start - ing, And sor - row shades my brow: Oh, wea - ry was our part - ing— I have no moth - er now...

- lone... And just like me are weep - ing Those dew - drops from the bough; Long time has she been sleep - ing— I have no moth - er now...

glad... From morn - ing un - til ev - en, Care rests up - on my brow: She's gone from me to heav - en— I have no moth - er now...

No. 98. Round in Three Parts.—"COME, COME, COME."

From "THE HALLELUJAH."

1 Come, come, come, the sum - mer now is here, 2 Come, come, come, the summer now is here, 3 Come out a - mong the bow - ers, And eull the pret - ty flow - ers.

No. 99. "THE MERRY HEART."

For Practice in Chromatic Tones.

Arioso.

1. 'Tis well to have a mer-ry heart, How-ev-er short we stay; There's wis-dom in a mer-ry heart, What-e'er the world may say.

2. If life but brings us hap-pi-ness, It brings us, we are told, What's hard to buy, tho' rich ones try, With all their heaps of gold;

3. There's beau-ty in the mer-ry heart, A mo-ral beau-ty, too; It shows the heart's an hon-est heart, That's paid each man his due.

4. The sun may shroud it-self in cloud, The tem-pest wrath be-gin; It finds a spark to cheer the dark, Its sun-light is with-in;

Old Dis-con-tent may lift its head, And find out many a flaw, But he who has a mer-ry heart E'en dis-con-tent may thaw.

Then laugh a-way, let oth-ers say What-e'er they will of mirth; Who laughs the most may tru-ly boast He's got the wealth of earth.

And lent a share of what's to spare, De-spite of wis-dom's fears, And mutes the cheek less sor-row speak, The eye weep few-er tears.

Then laugh a-way, let oth-ers say What-e'er they will of mirth; Who laughs the most may tru-ly boast He's got the wealth of earth.

No. 100. *Andantino.*

Key of A Major.

[Base and Alto Voices should not be strained to reach the high notes.]

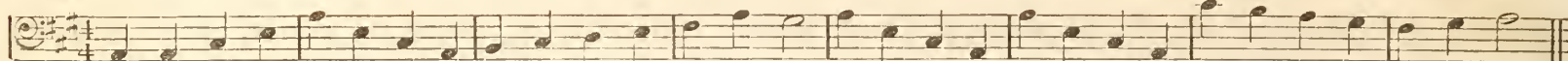
1. Lightly my boat I row O'er the lake, As calmly the breezes blow, Ripples make; O how beautiful, beauti-ful is thy beam, Moon of the sil-ver-y light!

2. Gladly I hail thy ray, Chas-ing fear, Fit symbol of life a-bove, Hearts to cheer; O how beautiful, beauti-ful is thy beam, Moon of the sil-ver-y light!

No. 101. *Andantino.*

One, Three, Five, and Eight.

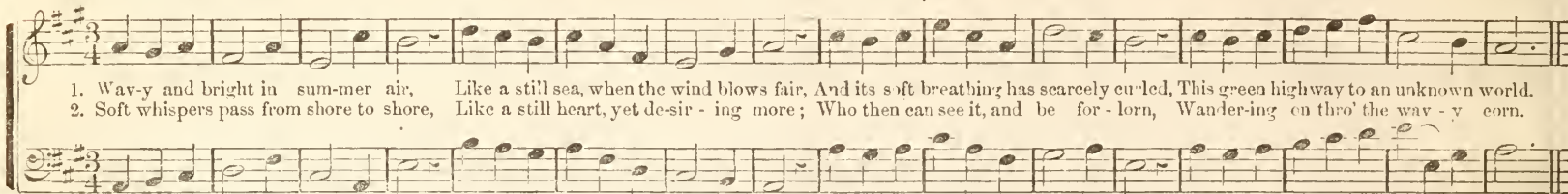
[Ladies join in the Base Lessons.]



1. Sail - or, on the track-less o - cean, Brav-ing oft its per - ils dark; When the waves, in wild eom-mo - tion, Dart a - round thy trembling bark;
2. When the night-ly thunders peal-ing, Wakes to wrath the foam-ing sea, Many a heart with anx - ious feel-ing Fond-ly waits and prays for thee.

No. 102. *Grazioso.*

Various Diatonic Intervals:



1. Wav-y and bright in sum-mer air, Like a still sea, when the wind blows fair, And its soft breathing has scarcely cur-led, This green highway to an unknown world.
2. Soft whispers pass from shore to shore, Like a still heart, yet de-sir - ing more; Who then can see it, and be for - lorn, Wander-ing on thro' the wav - y corn.

No. 103. *Moderato.*

Scale in F: Minor.

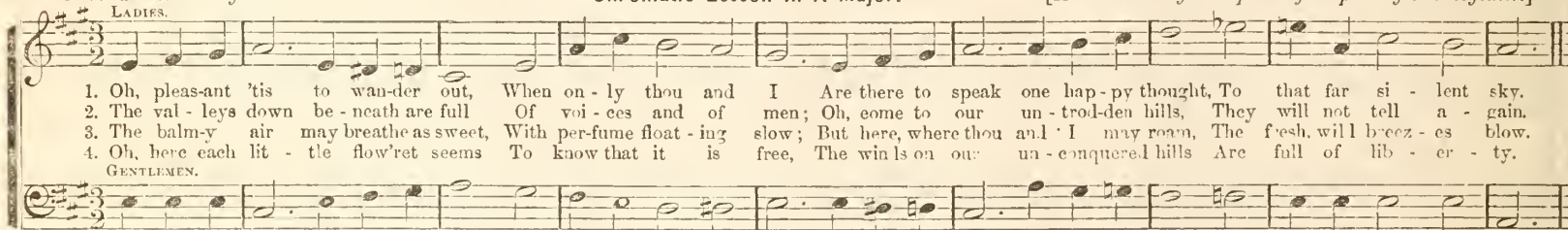


1. Cold-ly blows the east wind, Thick-ly falls the rain; We look far thro' the cloud For the mountain-tops in vain. For the mountain-tops in vain.
2. Twi - light now is gath' - ring, Dark-er grows the west; The moan-ing of the fire Chimes in sad-ly with the rest, Chimes in sa-l-ly with the rest.

No. 104. *Allegretto.*

Chromatic Lesson In A Major.

[All should sing each part before putting both together.]



1. Oh, pleas-ant 'tis to wan-der out, When on - ly thou and I Are there to speak one hap-py thought, To that far si - lent sky.
2. The val - leys down be - neath are full Of voi - ces and of men; Oh, come to our un - trod-den hills, They will not tell a - gain.
3. The balm-y air may breathe as sweet, With per-fume float - ing slow; But here, where thou and I may roam, The fresh, will breez - es blow.
4. Oh, here each lit - tle flow'ret seems To know that it is free, The winds on our un - conquered hills Are full of lib - er - ty.

No. 105. Round* in Four Parts.—“THE CHEERFUL DAY.”

From “THE MUSICAL ALBUM.”



The cheerful day is dawning, I hear the cuckoo sing; To usher in the morning, And welcome gentle spring. Cuckoo! cuckoo! cuckoo! I hear the cuckoo, And welcome gentle spring.

* The teacher may think best to take a lower pitch for some of these Rounds to accommodate the lower voices.

No. 106. "GO FORTH TO YOUR PLACE."

Dotted Eighth Notes.

Tempo di Marcia.

1. Go forth to your place in the con-flict, Go forth to the field of the strife; There's work for the strength of your spirit, A work that will en-liven but with life.

2. Go forth from the town and its mil-lions, Go forth from the green mountain side, And nerving your soul and its pin-ions, Go forth from the wild o-cean tide.

3. Aye, strike, that the deeds which await you Be rolled on the pa-ges of fame; And give to the loved ones a-round you The wealth of a glo-ri-ous name.

Go forth from your day dreams and slumbers, Go forth from the light of your home; The foemen are strong in their numbers, Your armor you've not girded on.

Let thoughts of the past nev-er keep you, Nor dream of the fu-ture de-lay; "The past and the fu-ture are nothing On face of the stern-er to-day."

Loose chains with the spi-rit of mer-cy, Drive vice from a slum-her-ing world; Nor rest with your sword in its scabbard, 'Till sin for its stroke be lulled.

No. 107. March Song.—"COME, AND MARCH THE ROUNDS WITH ME."

Arranged from "THE HALLELUJAH."

1. Come, and march the rounds with me, Come, and march the rounds with me. March to the meadow, march to the meadow, March to the old sha-dy tree.

2. O the morning, morning light! Wel-come, welcome, cheering sight! Quick to the woodlands hast-en a-way, For this is a bright summer day.

No. 108. "MAKE YOUR MARK."*Con Spirito.*

1. In the quar-ries should you toil—Make your mark; Do you delve up - on the soil? Make your mark! In what - ev - er path you go, In what -

2. In the strife for learning's prize—Make your mark; If in ear - nest to be wise—Make your mark; In your school-day's preeious hours, Or in

3. Life is fleet-ing as a shade—Make your mark; Marks of some kind *must* be made—Make your mark; Make it while the arm is strong, In the

- ev - er place you stand—Mov - ing swift, or mov - ing slow—With a firm and hon - est hand—Make your mark! Make your mark! Make your mark!

af - ter - searh for fame, Keep in ae - tion all your powers, For a good and no - ble name; Make your mark! Make your mark! Make your mark!

gold - en hours of youth: Nev - er, nev - er make it wrong; Make it with the stamp of *truth*—Make your mark! Make your mark! Make your mark!

No. 109. Round in Three Parts.—"TO THE PRAISE OF TRUTH."

From "THE HALLELUJAH."

To the praise of truth, to the praise of truth we sing. To the praise of truth, to the praise of truth we sing. For the truth is a no - ble thing.

No. 110. "I LOVE THE SUNSHINE."

Alto.

1. Oh, I love the gorgeous sun-shine, Bearing beau-ty on its wings, ... Stealing down the bright blue e - ther, With its life for grow-ing things.

2. Oh, what joy the sun-shine bring-eth To the pris-on-er in his cell, As he waits with anxious long-ing, For the friends he loves so well.

3. Oh, I love the ra-diant sun-shine, In the chnreh-yard gray and old, Ev - er on the still graves fall - ing, In a shower of rippling gold.

There is bless-ing in the sun-shine, For it gleams on rich and poor, And it does not seem to kiss the flowers A-round the peasant's door.

Yes, he hails the bless-ed sun-shine, As a proof of pardoned sin, And he fain would burst the pris-on bars, To let the ser-aph in.

As an em-blem of the bap-tism, Which a-waits the child of God While his feet press brave-ly up the path The great and good have trod.

No. 111. Round in Three Parts.—"THE PASTURES ARE CLOTHED."

From "THE HALLELUJAH."

1 The pas-tures are cloth-ed with flocks, The val-leys are cov-ered with corn: They shout and sing a-loud for joy

2

3

No. 112. "LEAVES ARE FADING."*Andantino.**[It will be perceived that the exercises of the different keys generally close with minor and chromatic lessons. If the class is sufficiently advanced these will repay careful practice.]*

1. Leaves are chang - ing, chang - ing, Ev - ery day we see, Whis - pering warn - ings, warn - ings, "Hopes are van - i - ty....

2. Leaves will with - er, with - er, When the cold winds blow! Joys are nev - er, nev - er Con - stant here be - low!....

Leaves are fad - ing, fad - ing, At the Frost King's breath! Friends are leav - ing, leav - ing, At thy call, oh Death!

Mor - tal! heed it, heed it, 'Tis the voice of doom! "All must slum - ber, slum - ber, In the si - lent tomb!"

No. 113. Round in Three Parts.—"SWEET, GOOD NIGHT."*[Sing it around, and give variety—cres., dim., &c.]*

Sweet, good night! We have sung our parting lay; The stars are bright, To our homes we must a - way! We have sung our parting lay!.... A-way, a - way

No. 114. LITTLE ROSE.

Double Sharp.

Sempre Marcato.

1. She comes with fai - ry foot - steps light, Soft - ly their ech - oes fall, And her shad - ow plays like sum - mer shade A - cross the gar - den wall.

2. The sum - mer flowers are clustering thick A - round her danc - ing feet, And up - on her cheek the sun - mer breeze Is breath - ing soft and sweet.

3. She comes in bright-robed in - no - cence, Un - soiled by blot or blight, And she pass - eth by our way - ward path, A gleam of an - gel light.

The goll - eu light is danc - ing bright, 'Mid maz - es of her hair, And her fair, young locks are wav - ing in The woo - ing of the air

The ve - ry sun - beam seems to stay A - bove that ho - ly heal, And the wild-flowers at her com - ing, too, Their rich - est fra-grance shed.

Oh! blest is child-hood's sun - ny time, The gift of heaven - ly love; Ev - er stand - ing 'tween our world - ly hearts And bet - ter hearts a - bove.

No. 115. Moderato.

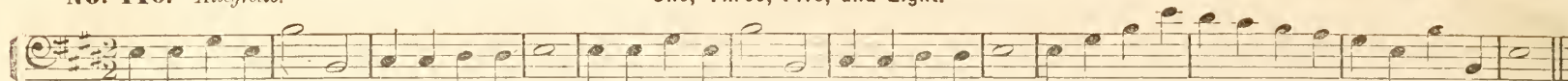
Key of E Major.

1. Keep up your courage, never fal - ter, Don't say or think that you will not succeed; All we can get that's worth the having, Will only come by steady thought and deed.

2. Here are we all to learn of sing - ing, To learn to use our voices true and right; Don't be a - afraid to make a noise, then, Come, swell the jo - ful chorus here to - night.

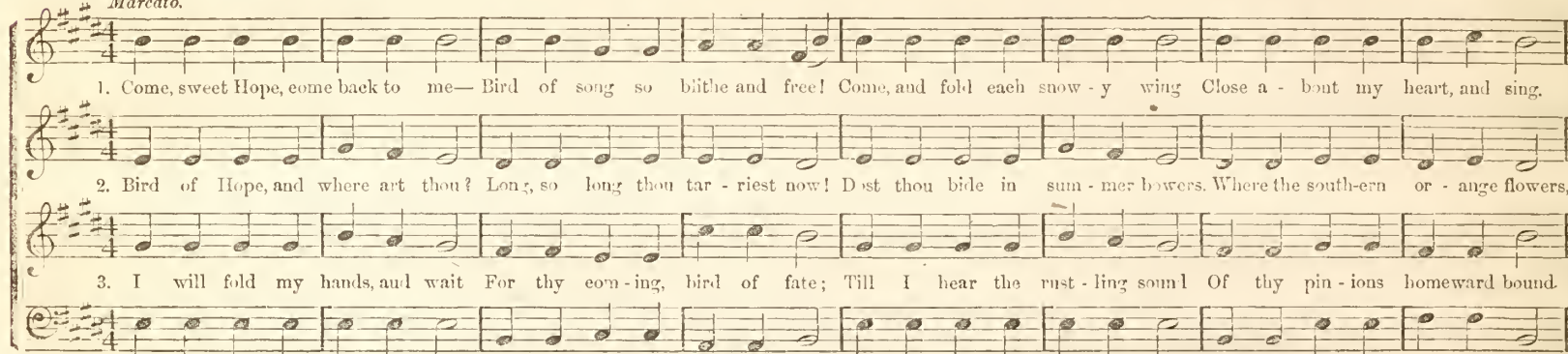
No. 116. *Allegretto.*

One, Three, Five, and Eight.

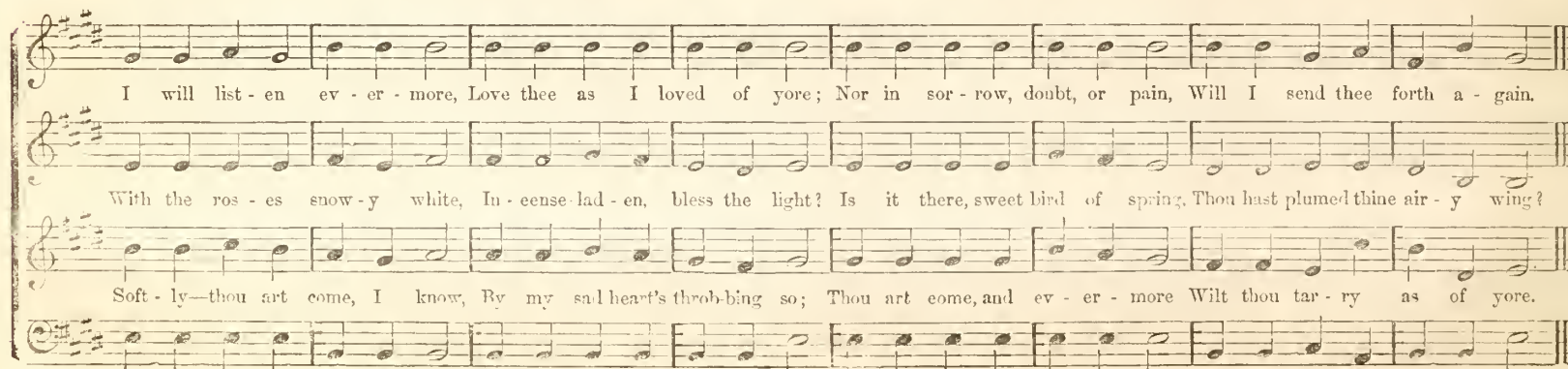


1. Mer-ry summer weather, All things bright and gay, Thro' the field to-gether Light hearts wend their way, Thro' the field and meadow fair, We love to wend our way.
 2. Mer-ry win-ter weather, Hear the sleigh bells ring, As we go to-gether To the school to sing; As we're glid-ing on so gay-ly To the school to sing.

No. 117. "BIRD OF HOPE."

Marcato.

1. Come, sweet Hope, come back to me— Bird of song so blithe and free! Come, and fold each snow-y wing Close a-bout my heart, and sing.
 2. Bird of Hope, and where art thou? Long, so long thou tar-riest now! Dost thou bide in sum-mer bowers. Where the south-ern or-ange flowers,
 3. I will fold my hands, and wait For thy com-ing, bird of fate; Till I hear the rust-ling sound Of thy pin-ions homeward bound.



I will list-en ev-er-more, Love thee as I loved of yore; Nor in sor-row, doubt, or pain, Will I send thee forth a-gain.

With the ros-es snow-y white, In-cense-lad-en, bless the light? Is it there, sweet bird of spring, Thou hast plumed thine air-y wing?

Soft-ly—thou art come, I know, By my sad heart's throbbing so; Thou art come, and ev-er-more Wilt thou tar-ry as of yore.

No. 118. Round in Three Parts.—“AS A BAND OF BROTHERS JOINED.”

As a band of bro - thers joined, One in heart, and one in mind, Peace and safe - ty we shall find, When,

No. 119. Moderato.**Lesson in various Intervals.**

1. List! 'tis the voice of the mer - ry chime That comes the green hills o'er, Sing - ing a song of the old - en time, And hap - py days of yore.
2. Sweet is the sound as it joy - ful rings, Each tone is full of glee; Gen - tly it eel - oes, and welcome brings Old dreams long past to me.

No. 120. Andantino**Chromatic Lesson.**

1. Sing, brothers, sing, for the moon shines bright. Warble a plaintive lay;... The steam flows on in the soft silver light, While round us rip - ples play.
2. Row, brothers, row, for the air of night Murmurs a - long - the shore;... Our tune flows on in its cadence so light, While gen - tly falls the oar.

No. 121. “SING, SISTERS, SING.”

[The Duet may be sung by single voices, or in Chorus.]

Moderato.

1. Sing, sis - ters, sing, for the eve - ning has come, Twi - light is clos - ing a - round us; Come, brothers, come, for our la - bor is done, Grate - ful the
2. Sing, sis - ters, sing, for the friends far a - way; Sing for the dear ones long part - ed; Come, brothers, come, let us send forth our lay Far to the

calm hour has found us, Glad-ly now we gather in the so-cial throng a-gain, Glad-ly now we war-ble forth a light and hap-py strain;
 ab-sent true-heart-ed; Still we glad-ly gather in the so-cial throng a-gain, Still we glad-ly war-ble forth a light and hap-py strain;

Glad-ly, too, we join you all with voi-ces clear and strong, The dear com-pan-ions of our hap-py days in joy-ful, joy-ful song.
 Glad-ly, too, we join you all with voi-ces clear and strong, The dear com-pan-ions of our hap-py days in joy-ful, joy-ful song.

No. 122. Round in Four Parts.—“NOW THE DAY IS GONE.”

Now the day is gone, And the night is come, When the day of life is flown,... May heaven be our home.

No. 123. "DON'T FRET."

Moderato.

1. Don't fret! Do you feel that you are wronged? Don't fret! You will sure come off the best. He's the

2. Don't fret! Do you know it all un-true? Don't fret! It will run it - self to death. If you

3. Don't fret! Do you fear they will suc - ceed? Don't fret! They can harm you not a whit, If they

4. Don't fret! Do mis - for-tunes come a - pae? Don't fret! For - tune's wheel keeps turning round, Ev - ery

1. Has a neigh-bor in - jured you? Don't fret!
2. Has a false re - port been made? Don't fret!
3. Are your en - e - mies at work? Don't fret!
4. Is ad - ver - si - ty your lot? Don't fret!

Don't fret!
Don't fret!
Don't fret!
Don't fret!

most to an - swer for, Nev - er mind it, let it rest, Nev - er mind it, let it rest. Don't fret! don't fret! don't fret! don't fret!

let it quite a - lone, It will die for want of breath, It will die for want of breath. Don't fret! don't fret! don't fret! don't fret!

find you heed them not, They will soon be glal to quit, They will soon be glal to quit. Don't fret! don't fret! don't fret! don't fret!

spoke will reach the top, Which like you is go - ing down Which like you is go - ing down. Don't fret! don't fret! don't fret! don't fret!

Do n't fret!

No. 124. "YE BEAUTIFUL HOPES."

Con Moto.

1. Ye beau-ti-ful hopes of boy-hood, Where have ye strayed a-way?... Gone like the sum-mer show-er, Passed like the sum-mer day....

2. Ye beau-ti-ful hopes of man-hood, Im-age of boy-hood's hour,... I feel your warm breath on me, And oh! its thrill-ing power!

3. You're singing your or-gan an-them Deep in my in-most soul,... And full the waves come roll-ing, As waves of o-cean roll....

I see your bright eye glanc-ing By brook-side in the glen;... Ye beau-ti-ful hopes of boy-hood, Come ye not back a-gain?...

I hear your an-gel foot-falls, Thy pin-ions fan me now;... The touch of your gen-tle fin-gers Is on my throbbing brow....

With snow-y wings now fold-ed, On with the sy-ren song... Ye beau-ti-ful hopes of man-hood, Will you not tar-ry long?...

No. 125. *Moderato.*

Key of F Major.

1. Are the reapers bus-y with the gold-en grain? Hearest thou the mu-sic sweet that go-eth with the wain? Floating on the balmy air, a soft, melodious strain?

2. Are the reapers bus-y all the autumn day? Are the sickles flashing in the bright sun's burnished ray? Are the little children playing in the new-mown hay?

No. 126. *Moderato.*

One, Three, Five, and Eight.

[Ladies and Gentlemen.]



1. There's au-oth-er reap-er, reap-ing oth-er grain, There are oth-er mu-sie tones that float a-ross the plain. Wea-ri-ly and de-ar-i-ly a sad and solemn strain.
 2. Stays he not for beau-ty, stays he not for youth, Stays he not for hon-or, stays he not for pure-eyed truth, Young and old are meted out a measure of his ruth.

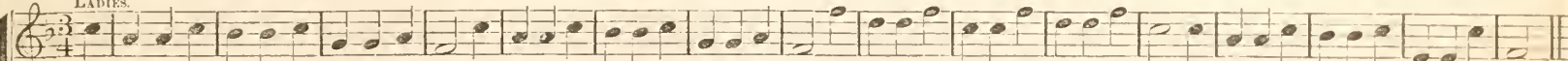
No. 127. "NEVER SAY FAIL."

Various Intervals.

Allegretto Moderato.

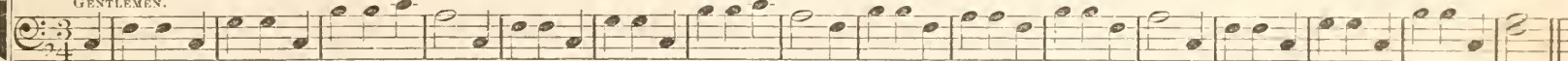
[All should sing each part before putting them together]

LADIES.



1. Keep pushing—'tis wis-er Than sit-ting a - side, And dreaming and sighing, And waiting the tide, In life's earnest bat-tle They on-ly pre - vail, Who dai-ly march onward, And never say fail!
 2. With eye ev-er o - pen, A tongue that's not dumb, A heart that will never To sorrow suc-cumb, You'll battle and conquer, Tho' thousands assail; How strong and how mighty, Who never say fail!

GENTLEMEN.

No. 128. *Agitato.*

Scale of D Minor.

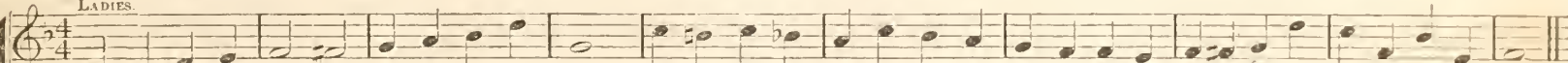


1. Dark-robed night is eom - ing, Fades the light a - way; Where her shades are full - ing, Fear as - serts its sway, Fear as - serts its sway.
 2. Sad the wind is moan - ing O'er the drear-y moor, And seems ev - er say - ing, "Sor - row's at the door," "Sor-row's at the door."

No. 129. *Moderato.*

Chromatic Scale in F Major.

LADIES.



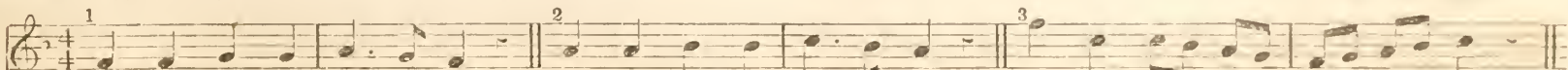
1. See the tint of day - light, Morn-ing comes a - paec; Float-ing in the mis - ty blue, Old Phœ-bus shows his face.... Old Phœ-bus shows his face.
 2. Rise, and hail his eom - ing With a joy - ful lay, See his fai - ry cours-ers speed A - long their shining way.... A - long their shining way.

GENTLEMEN.



No. 130. Round in Three Parts.—"JOIN WE ALL."

From "THE HALLELUJAH."



Join we all to swell the song, Young and old the strain pro - long, Mu - sic now em - ploy each tongue.

No. 131. "TAKE THE HARP WHEN ALL IS SILENT."

Amabile.

1. Take the harp when all is si - lent, Save the whis-per of the breeze, Sweet its notes are as they lin - ger, Like sad spi - rits, 'mong the trees.

2. Take the harp when all is si - lent, Strike some long for - got - ten air, Touch the heart's most se - cret chan - nel, Wake the thoughts that slumber there.

3. Take the harp when all is si - lent, Sing the songs of child-hood's hour, Sing the songs of in - fant pastime, Rest - ing 'neath the sha - dy bower.

4. Take the harp when all is si - lent, All 'neath sor-row's eloud is laid, As it were a gleam of sun - shine Pen - e - trates the dark-some shade.

Pleasant are its soft, low breathings, Swept from o'er the gold - en string; Pleasant are its strong-er murmurs—O'er the heart they ma - gie fling.

Then it is there seems to whis-per Voi - ces from the dis - tant past, Tell - ing of bright hopes now vanished—Hopes too bright, too high to last.

Slumbering scenes pass o'er my vis - ion, Cross my mind in rap - id flight, Past and pres - ent are for - got - ten, Min - gled in a sea of light.

Bright the pie - ture 'neath thy fin - ger, Call - ing up a lus - ter clear, Bidding gloom and shade quick van - ish, Shedding beau - ty far and near.

No. 132. Round in Three Parts.—"THE SPRING IS COME."

Dr. HAYES.

1 The Spring is come, I hear the birds that sing from bush to bush; Hark! hark! I hear them sing. 2 The lin - net and the lit - tle wren, 3 The blackbird and the thrush.

No. 133. "JOYFUL SING THE SUMMER'S COMING."

Ar'oso.

1. Joy - ful sing the sum-mer's com-ing, Sing, hap-py voi-ees, sing, happy hearts; Old and young with gladness beaming, Come, ev-ery one, come, and take your parts.

2. Sweet the wild bird's songs are ring-ing, Sing, hap-py voi-ees, sing, happy hearts; Old and young, come, join the sing-ing, Come, ev-ery one, come, and take your parts.

La la la la la la la la la la la la, Sing, happy voi-ees, sing, happy hearts, La la la la la la la la la la la la, Come, every one, come, and take your parts.

La la la la la la la la la la la la, Sing, happy voi-ees, sing, happy hearts, La la la la la la la la la la la la, Come, every one, come, and take your parts.

No. 134. Round in Three Parts.—"A BOAT, A BOAT, TO CROSS THE FERRY."

ENGLISH.

1. Boat, a boat, to cross the fer-ry, We'll float, and sing, and all be mer-ry, Sing, sing, sing, and be mer-ry.

2. Boat, a boat, to cross the fer-ry, We'll float, and sing, and all be mer-ry, Sing, sing, sing, and be mer-ry.

3. Boat, a boat, to cross the fer-ry, We'll float, and sing, and all be mer-ry, Sing, sing, sing, and be mer-ry.

No. 135. DAME FASHION.

Allarg. to.

1. Dame Fashion rules mother and daughter, She al - so rules fa - ther and son; The queen on the throne, and the slave, Are servants to her, ev - ery one.

2. She makes la - dies wear out thin slip - pers, To walk in the mud or the snow; Sometimes they wear lit - tle bon - nets, Then down on their shoulders they go.

3. The night she pre - fers to the day - time, For beau - ty is brighter by gas; Then wills that the freshness of morn 'Twixt dreaming and sigh - ing shall pass.

4. Good Ad - am and Eve she be - gan with, While they in their Par - a - dise dwelt; And she will rule hard till we all From earth in - to emp - ti - ness melt.

She rules our re - li - gion and conscience, She rules ev - en friendship and love; We'd sooner be out of the world, Than out of the clutch of her glove.

She dresses them up "à la Bloomer," Then sweeping the pave is the vogue, No mat - ter how sil - ly we deem it. If on - ly we keep "à la mode."

She tells us how oft - en to vis - it, Where, when, and then off we must go, Tho' nev - er so dear be our home, Nor we so un - willing to go. ...

She seems to add beauty a - while, But steals more a - way from the heart; And when friends desert (as they will) Re - membrance but deepens the smart.

No. 136. Round in Four Parts.—"KEEP TO THE WORK."

FROM "THE SINGING BIRD."

1 2 3 4

Keep to the work you best can do, And let all oth - er business go; And hold this homely prov - erb fast. "Goo! cobbler ne'er for - sake your last."

No. 137. BELLS OF FREEDOM.

[Where one part has the melody, let the others be subordinate.]

Moderato.

Chim-ing, chim-ing, ev-er, tune-ful, chim-ing, rhym-ing, bell-tones, tune-ful,
 Peal-ing, peal-ing, free-dom, swell-ing, peal-ing, steal-ing, glo-rious, free-dom,

1. Hear the chim-ing, how it floats Up-on the air in tune-ful notes; chim-ing, rhym-ing, bell-tones, tune-ful, Hear the
 2. Hear the peal-ing of the bells, The song of free-dom, how it swells; peal-ing, peal-ing, glo-rious, free-dom, Ev-ery

Chim-ing, chim-ing, ev-er, tune-ful, Hear the chim-ing and the rhym-ing, Of the bells in tune-ful notes;
 Peal-ing, peal-ing, free-dom, swell-ing, Hear the peal-ing, heavenward stealing, Of the glo-rious freedom bells;

chim-ing, rhym-ing, bell-tones, tune-ful,
 peal-ing, steal-ing, glo-rious, free-dom,

Eeh-oes, eeh-oes, quick-ly, sound-ing, Oh, the hap-py day, Sing a wel-come lay, For the mer-ry bell's joy-ful sound.
 Heart true, bound-ing, eeh-oes, sound-ing, Oh, the hap-py day, &c.

eeh-oes all a-round, How quick they catch the joy-ful sound. Oh, the hap-py day, Sing a wel-come lay, For the mer-ry bell's joy-ful sound.
 heart with glad re-bound Re-eeh-oes back the glo-rious sound. Oh, the hap-py day, &c.

Eeh-oes, eeh-oes, quick-ly, sound-ing, Oh, the hap-py day, Sing a wel-come lay, For the mer-ry bell's joy-ful sound.
 Heart true, bound-ing, eeh-oes, sound-ing, Oh, the hap-py day, &c.

Oh, the wel-come, the wel-come day, Sing a glad and a mer-ry lay; Oh, the wel-come, the wel-come day, Sing a mer-ry, mer-ry lay.

Oh, the wel-come, the wel-come day, Sing a glad and a mer-ry lay; Oh, the wel-come, the wel-come day, Sing a mer-ry, mer-ry lay.

No. 128. THE ROSE-BUSH.

1. A child sleeps un - der a rose - bush fair, The buds swell out in the soft May air; Sweet - ly it rests, and on dream - wings flies, To

2. A maid - en stands by the rose - bush fair, The dew - y blos - soms per - fume the air; Press - es the white hand the throb - ling breast, With

play with the an - gels in Par - a - dise, And the years, the years glide by.

won - der - ful love's ho - ly rap - ture blest, And the years, the years glide by.

3. A mother kneels by the rose-bush fair,
The leaves sigh soft in the evening air;
Sorrowing thoughts of the past arise,
And sad tears of anguish bedim her eyes.
And the years, the years glide by.
4. All still and lone stands the rose-bush fair.
The leaves are whirled in the autumn air,
Withered and dead, bow they fall to the ground,
And silently cover a new-made mound.
And the years, the years glide by

No. 139. "CALM O'ER THE LISTENING WATER."

Andantino Cantabile.

1. Calm o'er the lis-tening wa - ter Float-eth our plain-tive lay, Dear thoughts of home a - wak - ing, Home and the loved ones far a - way.

2. Sweet is the re - col - lee - tion Of hap-py days gone by,... Deep in the heart's af - fee - tion, Each passing murmur brings them nigh.

Let us sing of the friends long part - ed, Far from our love so true, While we are gen - tly glid - ing O - ver the si - lent wa - ters blue.

Yes, we'll sing of the friends long part - ed, Far from our love so true, While we are gen - tly glid - ing O - ver the si - lent wa - ters blue.

No. 140. *Moderato.*

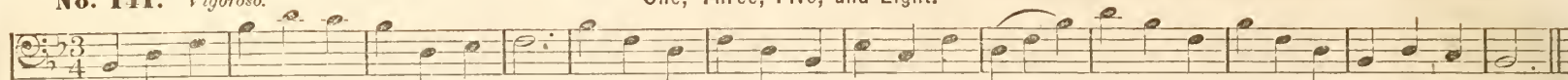
Key of B Flat Major.

1. O'er the fair and smiling land Rays of sunlight fall; From the fragrant meadow while Sweet perfumes come to all; From the distant forest, too, The happy song-birds call.

2. Join your voi-ces in the song, Sound it sweet and clear; Summer, with her happy birds And blooming flow'rs, is here: Sound it forth, the happiest time Of all the happy year.

No. 141. *Vigorous.*

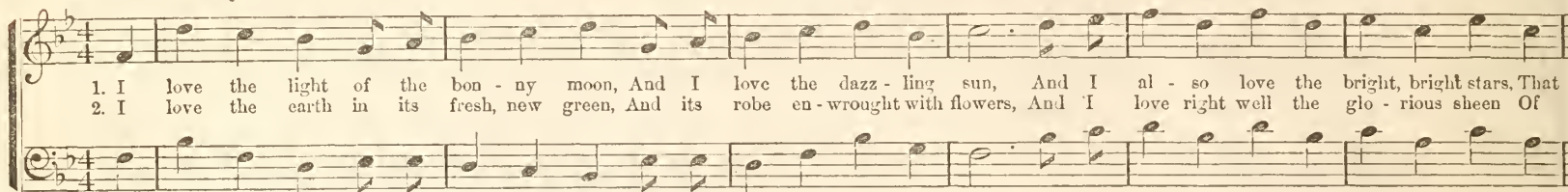
One, Three, Five, and Eight.



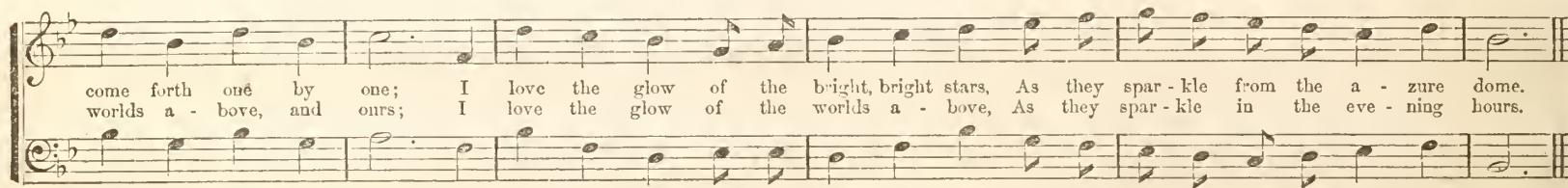
1. Out on the riv - er, so grand and so wide, Borne on the waves of the bil - low - y tide,.... See the proud ships as at an - chor they ride.
 2. Wait they to sail to a far, dis - tant sea, Far from the land of the true and the free,.... Speed ye well, brave hearts, where'er ye may be.

No. 142. *Allegretto.*

Various Diatonic Intervals.



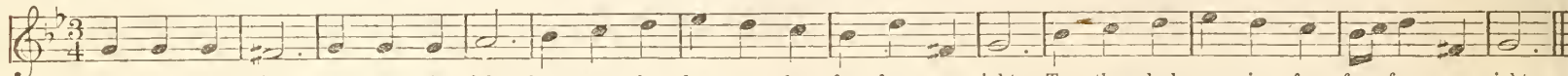
1. I love the light of the bon - ny moon, And I love the daz - ling sun, And I al - so love the bright, bright stars, That
 2. I love the earth in its fresh, new green, And its robe en - wrought with flowers, And I love right well the glo - rious sheen Of



- come forth one by one; I love the glow of the bright, bright stars, As they spar - kle from the a - zure dome.
 worlds a - bove, and ours; I love the glow of the worlds a - bove, As they spar - kle in the eve - ning hours.

No. 143. *Con Moto.*

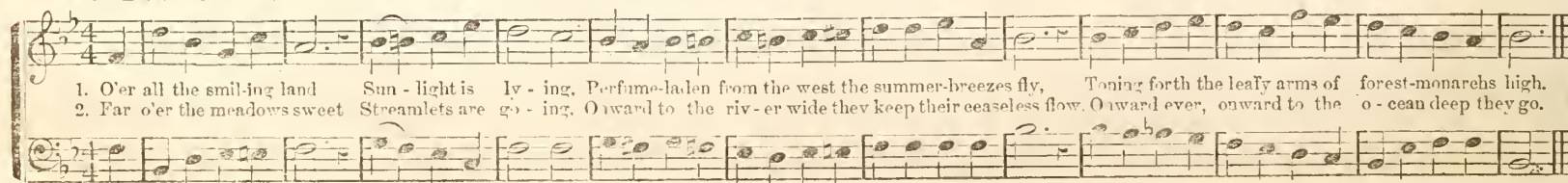
Scale of G Minor.



1. Mourn - ful - ly sigh, breez - es of night, Gone are the dear ones far, far from our sight, To the dark re - gions far, far from our sight.
 2. Sweet - ly they sleep, calm and se - rene, No more a - wak - ing to life's fit - ful scene, Nev - er more wak - ing to life's changing scene.

No. 144. *Grazioso.*

Exercise in Chromatic Tones.



1. O'er all the smil - ing land Sun - light is ly - ing, Perfume-laden from the west the summer-breezes fly, Toning forth the leafy arms of forest-monarchs high.
 2. Far o'er the meadows sweet Streamlets are go - ing, Onward to the riv - er wide they keep their ceaseless flow, Onward ever, onward to the o - cean deep they go.

No. 145. A WELCOME TO LITTLE NELL.*Allegretto.*

1. Oh! thou art wel-come home a - gain, We lone - ly were with - out thee, The light and mu - sic of the Spring Are ev - er round a - bout thee.

2. Thou art more wel-come than the rose, Whose perfumes breathe a - round thee, For near to ev - ery lov - ing heart Af - fec - tion's chain hath bound thee.

3. O come, and wan - der forth once more Be - side the qui - et riv - er, Where, on the dear, fa - mil - iar scenes, The rays of sun - set quiv - er.

We panse up - on the dew - y lawn, To lis - ten to thy sing - ing; We hear at eve, or ro - sy morn, Thy mer - ry laugh - ter ring - ing.

'Tis joy to see thee once a - gain In old, fa - mil - iar plac - es, A - gain to note thy sun - ny smile And well - re - remembered grac - es.

Yes! thou art wel-come home a - gain, We lone - ly were with - out thee, The light and mu - sic of the Spring Are ev - er round a - bout thee.

No. 146. Round in Four Parts.—“GOOD MORNING.”

Words from “BOSTON GLEE BOOK.”

1 2 3 4

Sing we now our morning song, We have sung it oft and long, Every morn 'tis fresh and new As the pearly drops of dew, Good morning! good morning! good morning!

No. 147. "A HUNDRED YEARS TO COME."

Moderato.

1. Where, where will be the birds that sing, A hun-dred years to come? The flowers that now in beau-ty spring, A hun-dred years to come? The ro-sy lip, the

2. Who'll press for gold the crowded street, A hun-dred years to come? Who tread the church with willing feet, A hun-dred years to come? Pale, trembling age, or

3. We all with-in our graves shall sleep, A hun-dred years to come! No liv-ing soul for us will weep, A hun-dred years to come; But oth-er men our

lof-ty brow, The heart that beats so gay-ly now? Oh! where will be love's beaming eyes, Joy's pleasant smiles, and sorrow's sighs, A hun-dred years to come?

fi-ery youth, And childhood with its brow of truth—The rich, the poor, on land and sea; Where will the might-y mil-lions be, A hun-dred years to come?

lands will till, And oth-ers then our streets will fill, While oth-er birds will sing as gay, And bright the sun be as to-day, A hun-dred years to come!

No. 148. Round in Two Parts.—"AT SUMMER MORN."

At sum-mer morn the mer-ry lark Her-alds in the day; At ev-en-tide sad Phil-o-mel Breathes her plaint-ive lay.

No. 149. TO MY BROTHER.

Andantino.

1. Oh, many a time the sum-mer winds Have rus-tled ripe the grain; And many a time the sear-let leaves Have fal-len with the rain;

2. The birds that fled our with-ered woods Some glo-rious is-land found, Where blushing boughs are thick with flowers, And hills are sum-mer-erow'd;

3. God bless thee, gen-tle broth-er Ralph! Where'er thy lot be cast— Still may the an-gel of His love Walk with thee to the last!

And many a time the sweet, sweet birds Have gone a- cross the sea... Since with a hea-vy heart, dear Ralph, I left my home and thee!

But mournful in a lone-ly land My life hath flowed for me... Since with a hea-vy heart, dear Ralph, I left my home and thee!

And when, like au-tumn birds, we go A- cross death's sol-enn sea... Oh, may the coun-try of the blest Our hap-py is-land be!...

No. 150. Round in Three Parts.—“COME, FOLLOW ME.”

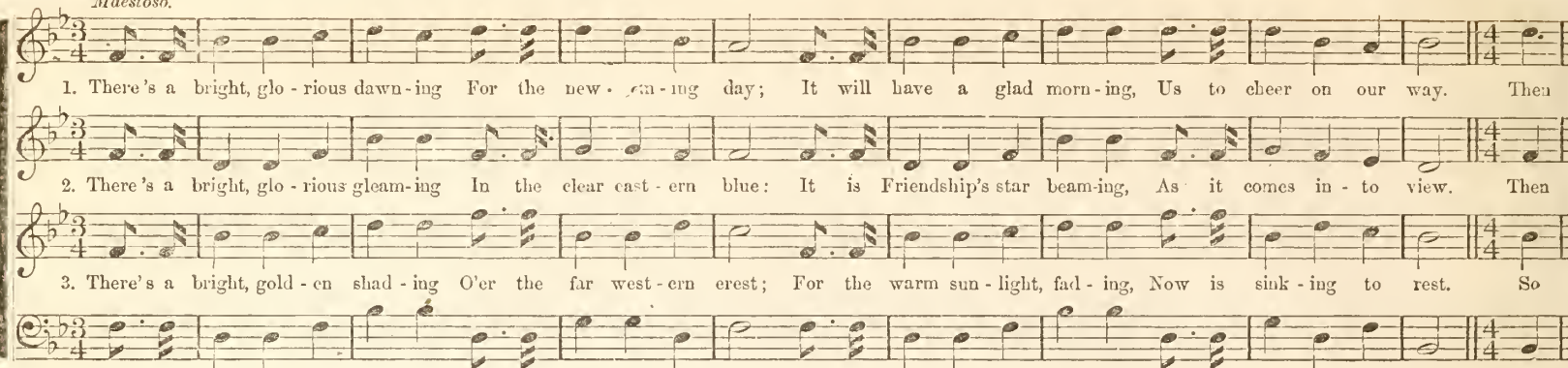
From “THE MUSICAL ALBUM.”

1 Come, fol-low, fol-low, fol-low, fol-low, fol-low, fol-low me. Whith-er shall I fol-low, fol-low, fol-low!

2 Whith-er shall I fol-low, fol-low thee? To the green-wood, to the green-wood, To the green-wood, green-wood tree

3

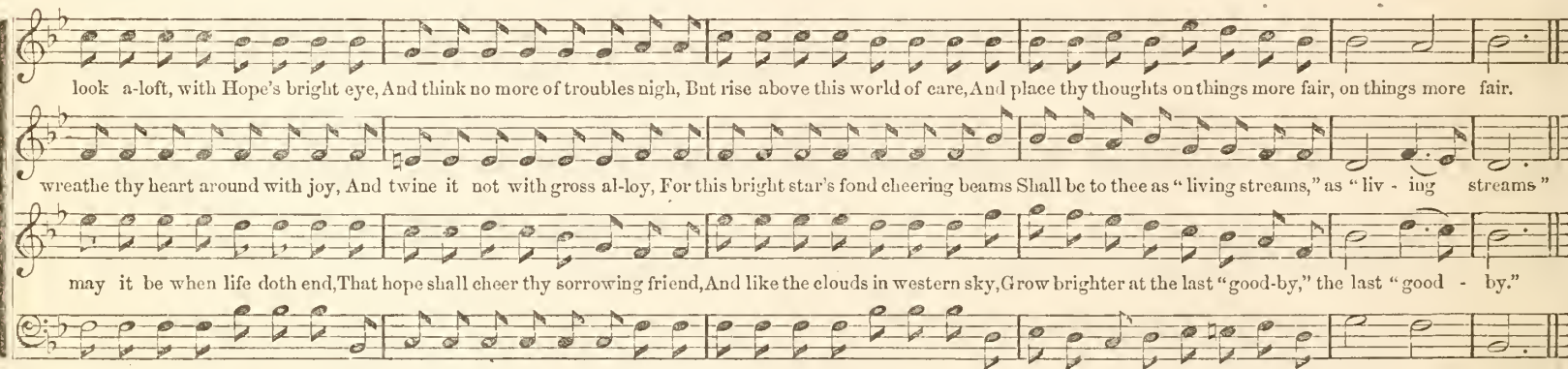
No. 151. "THERE'S A BRIGHT, GLORIOUS DAWNING."—Two Kinds of Time in the same Piece.

Maestoso.


1. There's a bright, glo-rious dawn-ing For the new- com-ing day; It will have a glad morn-ing, Us to cheer on our way. Then

2. There's a bright, glo-rious gleam-ing In the clear east-ern blue: It is Friendship's star beam-ing, As it comes in- to view. Then

3. There's a bright, gold- en shad- ing O'er the far west-ern crest; For the warm sun- light, fad- ing, Now is sink- ing to rest. So

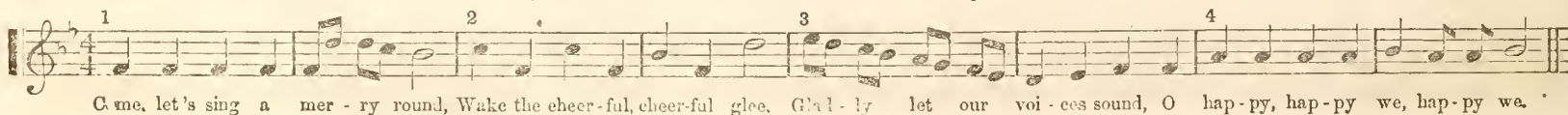


look a-loft, with Hope's bright eye, And think no more of troubles nigh, But rise above this world of care, And place thy thoughts on things more fair, on things more fair.

wreath thy heart around with joy, And twine it not with gross al-loy, For this bright star's fond cheering beams Shall be to thee as "living streams," as "liv- ing streams"

may it be when life doth end, That hope shall cheer thy sorrowing friend, And like the clouds in western sky, Grow brighter at the last "good-by," the last "good- by."

No. 152. Round in Four Parts.—"COME, LET'S SING A MERRY ROUND."

[Vary the expression—cres., dim., stac., legato, &c.]


1. Come, let's sing a mer-ry round, Wake the cheer-ful, cheer-ful glee. 2. Glad-ly let our voi-ces sound, O hap-py, hap-py we, hap-py we. 3. 4.

No. 153. O'ER THE TRANQUIL DEEP.*[It is hoped that the Soprano and Alto will not hesitate to practice this piece, because their parts are on one staff.]**Cantabile.*

1. Glid - ing a - long o'er the tran - quil deep, Pour - ing the full tones as on - ward we sweep; Heart meeting heart on the moon - lit sea...

2. Per - fumes are waft - ed from fra - grant flowers, Borne on the breez - es from fair sum - mer bowers; Still we are float - ing in sil - ver light,

Voice join - ing voice in the sweet mel - o - dy. List to the song float - ing o - ver the wave, Yes, yes, yes, Far on the shore, that the

Still we are join - ing in strains of de - light. List to the song float - ing o - ver the wave, Yes, yes, yes, Far on the shore, that the

clear wa - ters lave, Yes, yes, yes, Glid - ing a - long o'er the tran - quil deep, Pour - ing the full tones as on - ward we sweep.

clear wa - ters lave, Yes, yes, yes, Glid - ing a - long o'er the tran - quil deep, Pour - ing the full tones as on - ward we sweep.

No. 154. "IN THE DARK NOVEMBER SKY."

Allegretto.

1. In the dark No-ven-ber sky, See the rain-clouds gathering high, Hear the chill wind bear-ing far a-way The dead leaves' trembling sigh.

2. Tho' the dark days come to all, And the precious leaf-lets fall, And the hopes we've cherished slow-ly fade, 'Neath sor-row's blighting pall;

But the heart can bear its pain, In the cold No-ven-ber rain, For hope shall cheer us on our way, 'Till sun-shine comes a-gain.

Yet the heart can bear its pain, In the cold No-ven-ber rain, For hope shall cheer us on our way, 'Till sun-shine comes a-gain.

No. 155. Round in Three Parts.—"AWAKE! 'TIS MORN WITH RUDDY HUE."

[Ladies and Gentlemen.]

1 A-wake! a-wake! a-wake! a-wake! 'Tis morn with ruddy hue! 2 A-rise! A-rise! Its ro-sy light to view. 3 O no! no! That is nothing new.

No. 156. Round in Three Parts.—"THE NOBLEST HERO OF THE WHOLE."

From "THE HALLELUJAH."

1 The no - blest he - ro of the whole, 2 Is he who can him - self con - trol, 3 Who can him - self con - trol.

No. 157. "HARK! 'TIS THE FAIRIES' SONG."

For Practice in Time-keeping, and in Delicacy of Expression.

Allegretto e Leggiero.

1. Hark! hark! 'tis the fai - ries' song, Hark! As quick - ly they fly a - long, Hark! They flut - ter on the moon-beams, Dancing on the foun - tain, 2. Come forth in the soft, clear light, Come, Of mid - sum-mer's star - ry night, Come; See sparkling o'er the foun - tain, Fai - ry le - gions dane - ing, Hark! Come, Hark! Come

Flut - ter and mer - ri - ly play; List! list! to their el - fin note, List! As light on the air they float, List! The tin - y trumpets sound - ing, Gay - ly in sil - ver - hued spray; And list to their el - fin note, List! As light on the air they float, List! The tin - y trumpets sound - ing, List! List!

Dim. e rall.

Flow-er spir-its wak-ing, List-en as they pass a-way, A-way,..... a-way.

A-way,..... a-way.....

Flow-er spir-its wak-ing, List-en as they pass a-way, A-way,..... a-way.....

A-way,..... a-way

No. 158. Sentence.—“HASTE, O HASTE AWAY.”

From “THE HALLELUJAH.”

Haste, O haste a-way,..... O haste a-way,..... O haste a-way,..... O haste a-way,..... While yet 'tis day.

O haste a-way,..... O haste a-way,..... O haste a-way,..... O haste a-way, While yet 'tis day.

No. 159. Moderato.

Key of E Flat Major.

1. Morn-ing bursts up-on the mountains, Where the red deer leads her young, By the brook-let's sparkling foun-tains, Flowing reeds and rocks a-mong.

2. Morn-ing breaks upon the val-leys, Where the pearl-y dew-drops lie; While a mist-wreath o'er them dal-lies. Ere the sun commands it fly.

No. 160. Moderato.

One, Threc, Five, and Eight.

1. Morning dawns o'er high and low-ly, Wak-ing light, and life, and love, While the sun-beams, stretching slow-ly, From the east-ern light-fount moves.

2. And the toil-er to the meadows, Sing-ing cheer-i-ly, pro-ceeds, Lab'ring till be-hind the hill-tops In the west, the sun re-cedes.

No. 161. *Allegretto.*

Various Diatonic Intervals.

1. They come when the sunlight Is bright on the mount; They come when the moonshine Is white on the fount; At morn and at even, By minutes and hours, But not as they once were, Of birds and of flowers.
 2. They come when the low breeze Is fanning the leaves; They come when the flower-cup The dew-drop receives; By night's noontide silence, By day's noontide hum, And at times, oh! how deeply And darkly [they come.]

No. 162. *Moderato.*

Chromatic Tones and Intervals.

1. May hap - pi - ness a - wait thee Wher - e'er thy feet may rove; And ev - ery sky seem beam - ing A beauteous light of ' love.
 2. May love - ly hues of twi - light Beam love - lier still for thee, And o'er the earth hang soft - ly, Like cher - ished mem - o - ry.

May fair - est breez - es waft thee The sweet - est breath of flowers, And brightest buds of fan - cy Gleam 'mid thought's rosiest bowers.
 And when earth's beauties with - er, May ho - lier dawn for thee; May hap - pi - ness a - wait thee Wher - ev - er thou mayst be.

No. 163. Sentence.—“THE MORNING FLOWERS.”

From “THE MUSICAL ALBUM.”

The morning flow'rs display their sweets, And gay their silk-en leaves un - fold, As care - less of the noon-day heats, As fear - less of the eve-ning cold.

No. 161. THE WAY-SIDE WELL.

Allegretto.

1. Oh, the pret-ty way-side well, Wreathed a-bout with ros-es, When be-guiled with sooth-ing spell, Wea-ry foot re-pos-es.

2. Treads the drov-er on thy sward, Comes the la-borer to thee, Free as gen-tle-man or lord, From his steed to woo thee.

3. Fair the greet-ing face as-cends, Like a Na-iad daugh-ter, When the peas-ant las-sie bends To the trembling wa-ter.

With a wel-come fresh and green, Wave thy bor-der grass-es, By the dust-y trav-eler seen, Sigh-ing as he pass-es.

Thou from parch-ing lip dost earn Many a murmured bless-ing, And en-joy-est in thy turn In-no-cent ca-ress-ing.

When she leans up-on her pail, Glane-ing o'er the mend-ow, Sweet shall fall the whispered tale, Soft the dou-ble shad-ow.

No. 165. *Moderato.*

Scale of C Minor.

1. Hope is bu-sy build-ing eas-tles, Beauteous, charming, bright and fair. Cas-tles made for you and me, love, Are they "eas-tles in the air?"

2. Will they bear the test of sor-row? Will they live thro' years of change? Will they bring with each to-morrow Strength, tho' far and wide we range?

3. 'Tis no i-dle tale of fic-tion, Friendship true will ev-er last; Friendship, pa-rent of af-fec-tion, Will sur-vive life's win-try blasts.

No. 166. "DON'T RUN IN DEBT."

Adapting Verses of greater or less Number of Syllables to the same Music.

Allegretto.

1. Friends, don't run in debt; nev - er mind, nev - er mind, If your clothes are some fad - el and torn:... Fix 'em up, make them do; it is

2. There's no com - fort, I tell you, in walk - ing the street In fine clothes, if you know you're in debt... And... feel that, per - chance, you some

3. If you've mon - ey to spare, I have noth - ing to sav; Spend your dol - lars and dimes as you please; But... mind you, the man who his

4. The... chain of a debt - or is hea - vy and cold, Its.... links all cor - ro - sion and rust:... Gild it o'er as you will, it is

bet - ter by far, Than to have the heart wea - ry and worn.... Who will love you the more for the set of your hat, Or your

trades - man may meet, Who will sneer - "Oh, they're not pail for yet".... Good... friends, let me beg of you, don't run in debt; If the

note has to pay, Is the man who is nev - er at ease.... Oh! then take my ad - vice; it is good, it is true, But lest

nev - er of gold, Then... spurn it a - side with dis - gust.... The.... man who's in debt is too oft - en a slave, Tho' his

ruff, or the tie of your shoe... Or the shape of your vest, or your boots, or era - vat, If they know you're in debt for the new?...

chairs and the so - fas are old.... They will fit your back bet - ter than a - ny new set, Un - less they are all pail for with gold....

some one a - mong you may doubt it, I will whis - per a se - cret, now see - ing 'tis you, I have triel it, and know all a - bout it.

heart may be hon - est and true:... Can he hold up his head, and look fear - less and brave, When a note he can't pay be - comes due?...

No. 167. "DON'T YOU SEE ME COMING?" The Song of the Bobolink.

[By permission of Messrs. RUSSELL & TOLMAN, Boston.]

*Allegretto Vivace.**Fine.*

1. Don't you see me com-ing, e-m-ing, eom-ing right a-long? Here's the lit-tle grass-y mead-ow, now I'll sing my song.
 d. c. Don't you see me com-ing, eom-ing, eom-ing right a-long? Here's the lit-tle grass-y mead-ow, where my folks be-long.

2. I've been wink-ing, blink-ing, prink-ing, ev-er since the morn. Wait-ing for the men to go, and leave that field of corn.
 d. c. Don't you see me com-ing, eom-ing, eom-ing right a-long? Here's the lit-tle grass-y mead-ow, where my folks be-long.

3. Bob-o'-Lin-kum, Lin-kum, Nin-kum, all in black and gold, We must have our break-fast soon, or I shall have to scold.
 d. c. Don't you see me go-ing, go-ing, go-ing right a-long? There's a chance, the men are off, and so I'll stop my song.

D. C.
 I am Mis-ter Bob-o'-Lin-kum, that I s'pose you know, Blit-sey Lee-dle is my wife, she's in the grass be-low, yes, yes, yes,
 Blit-sey Lee-dle wait-ing, too, but nev-er makes a sound, She's a mod-est lit-tle thing, and wears a rus-set gown, yes, yes, yes,

Pret-ty lit-tle Blit-sey Lee-dle, sit-ting on the nest, Thinks if she takes care the house that I can do the rest, yes, yes, yes,

No. 168. Trio for Ladies' Voices.—"COME, O COME TO THE MOUNTAIN'S BROW."

[It is a good plan to learn to read music when there are two or more parts on a staff.]

1. Come, O come to the mountain's brow, Mer-ri-ly, mer-i-ly, haste thee now. Light as our hearts shall our footsteps be, Gay as the wild-bird and hap-py are we.
 2. Come, O come to the dew-y vale, Gather the li-ly and rose so pale, Lovely and sweet shall our chaplet be, Gay as the wild-bird and hap-py are we.
 3. Come, O come to the laughing rill, Mer-ri-ly, mer-ri-ly, sings it still. While every spi-rit from care is free, Gay as the wild-bird and hap-py are we.

No. 169. THE RALLY.

For rapid and distinct Articulation.

Marcato.

1. While the pale day sleeps in the star-light, And the watch-fire brightly gleams, Quick the hur-ried sound of the ral-ly Starts the
2. Hear the boom-ing sound of the can-non, And the loud-ly beat-ing drum, Hear the clear com-mand of the cap-tain, As the

To arms!

sol-dier from his dreams. Yes, hark! there's a mer-ry chime of bu-gles, Peal-ing forth in a sweet and mar-tial strain! How
sol-diers promptly come. Yes, hark! &c.

To arms! Yes, hark! there's a mer-ry chime of bu-gle, Peal-ing forth in a sweet and mar-tial strain! How

springs ev-ery soldier to his sta-tion, At the sound of the thrilling night re-frain, Quick-ly springing ev-ery soldier to his sta-tion, At the

springs ev-ery soldier to his sta-tion, At the sound of the thrilling night re-frain, Quick-ly springing ev-ery soldier to his sta-tion, At the

sound of the night re - frain, Quick - ly springing ev - ery sol - dier to his sta - tion, At the sound of the night re frain.

sound of the night re - frain, Quick - ly springing ev - ery sol - dier to his sta - tion, At the sound of the night re - frain.

This musical score is for a three-part setting. It features three staves: a vocal staff (treble clef), a piano accompaniment staff (treble clef), and a bass staff (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are repeated on each staff.

No. 170. "THE WINDS ARE SIGHING, MARY."

Affettuoso.

1. The winds are sighing, Ma - ry, Sigh - ing old - en mu - sic o'er, With a haunting tone thro' the scenes now lone, Where once we wandered, Mary, Where we'll wander nevermore.

2. The stars are smiling, Ma - ry, Smil - ing sweetly once a - gain—But a - lone I gaze on their lovely rays, And tears come gushing, Mary, Like a clouded heart's cold rain.

3. My heart is sigh - ing, Ma - ry, Sigh - ing old - en music o'er, With a haunting tone thro' the chords now lone, That once could charm thee, Mary, That may charm thee nevermore.

This musical score is for a single melody in 3/4 time. It has a key signature of two flats. The lyrics are provided for three verses.

No. 171. Duet.—"HOW I LOVE TO SEE THEE."

H. G. NAGELL. From "CANTICA LAUDIS."

1. How I love to see thee, Goll - en eve - ning sun, How I love to see thee, When the day is done.

2. Sweet - ly then re - col - lect Child - hood's joy - ous days, Hours when I so fond - ly Watched thy eve - ning blaze.

This musical score is for a duet in 3/4 time. It features two staves: a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The key signature has two flats. The lyrics are provided for two verses.

No. 172. "AWAY IN THE DIM OLD FOREST."

Cantabile.

1. A - way in the dim old for - est, 'Mid mountains so stern and gray, Lies sparkling a pla - cid lake - let, All hid from the light of day.

2. Far, far in the shad - y wood-land We wan - dered a sum - mer's hour, When bright were the gold - en ar - rows As sun - set with - in the bowers

Item - locks with their drooping bran - ches Dark shades on its sur - face make, But pure are the crys - tal wa - ters, Down deep in the for - est lake.

We saw, when the drooping bran - ches Dark shades on its sur - face make, But pure are the crys - tal wa - ters, Down deep in the for - est lake.

No. 173. *Allegretto.*

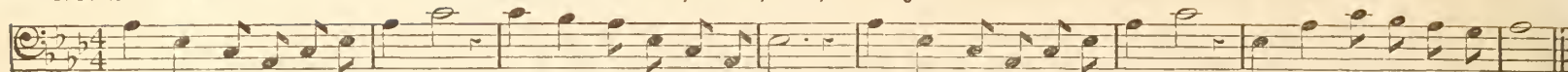
Key of A Flat Major.

1. Where the as - pens faint - ly quiv - er, In the spring-time of the year, I have watch - ed thee, gentle riv - er, Glid - ing on with stream so clear.

2. When thy wa - ters dash and shiv - er On the huge, en - lat - tled rocks, I have watch - ed thee, foaming riv - er, Roar - ing on with countless shocks.

No. 174. *Moderato.*

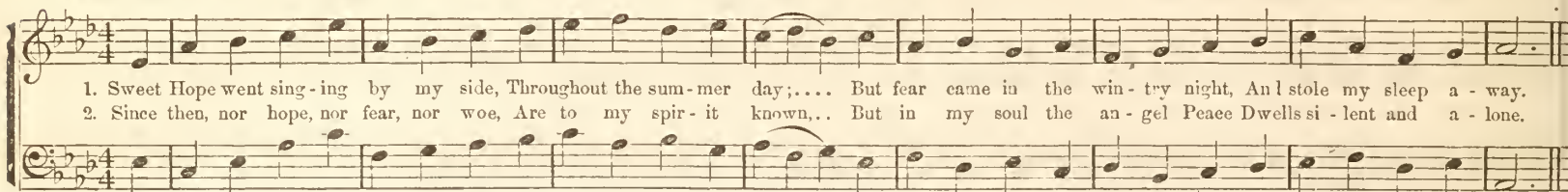
One, Three, Five, and Eight.



1. I have watched thee, beauteous river, Although laps-ing to the sea; As thou flow-est on for ev - er, Merge in thine e - ter - ni - ty.
 2. Ev - er thus, O gra-cious Giv - er, Is the life thou'st given me, Like a fai - ry, peaceful riv - er, Flow-ing on - ward to the sea.

No. 175. *Moderato.*

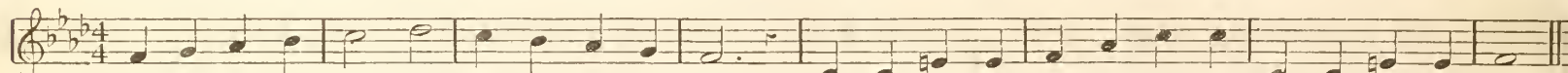
Various Diatonic Intervals.



1. Sweet Hope went sing-ing by my side, Throughout the sum-mer day;... But fear came in the win-try night, And stole my sleep a - way.
 2. Since then, nor hope, nor fear, nor woe, Are to my spir-it known... But in my soul the an-gel Peace Dwells si-lent and a - lone.

No. 176. *Moderato.*

Scale of F Minor.



1. Slow-ly come the shad-ows O - ver hill and dale, Eve-ning stars are calm-ly shin-ing On the si-lent vale.
 2. Qui-et hours of eve-ning, Mem'-ries round thee throng Of the ones we loved and cher-ished In the days now gone.

No. 177. "I LIVE FOR THOSE WHO LOVE ME."



1. I live for those who love me, Whose hearts are kind and true, For heaven that smiles a - bove me, And waits my spir-it too: For
 2. I live to hold com-mu-nion With all that is di-vine; To feel there is a u-nion 'Twixt na-ture's heart and mine: To
 3. I live to hail that sea-son, By gift-el minds fore-told, When men shall live by rea-son, And not a-lone by gold: When

all the ties that bind me, For all the tasks as - signed me, For bright hopes left be - hind me, And good that I may do,
 pro - fit by af - flic - tion, Reap truths from fields of fic - tion, And wis - er from eon - vic - tion, Help on each grand de - sign.
 man to man u - nit - ed, And ev - ery wrong thing right - ed, The whole world shall be light - ed As E - den was of old.

No. 178. Round in Three Parts.—“A MERRY, LAUGHING ROUND WE SING.”

A round! a round! a mer-ry, laughing round! A mer-ry, laughing, mer-ry, laughing round we sing, A round!.....

No. 179. “HAPPY NEW YEAR.”

Con Anima.

1. Hap-py new year! hap-py new year! happy new year! With the sleigh-bells chiming sweetly, As we're gliding on so fleet-ly; Oh! the win-ter suits com-
 2. Hap-py new year! hap-py new year! happy new year! Each a cheerful heart is bringing, And a voice to join the sing-ing; O! the hours are swiftly

com-pletely for laugh and song, Happy new year! Happy new year! Happy new year! Hear the bells jin-gle, jin-gie, jin-gle, jin-gie, jin-gie, jing. Hear the wing-ing in win-ter time, Happy new year! Happy new year! Happy new year! Hear the bells jin-gle, jin-gle, jin-gle, jin-gle, jin-gle, jing. Hear the

mer-ry, mer-ry bells, Hear the bells jin-gle, jin-gle, jin-gle, jing a ling a ling a ling a ling, Hear the mer-ry, mer-ry, mer-ry, mer-ry bells. mer-ry, mer-ry bells, Hear the bells jin-gle, jin-gle, jin-gle, jing a ling a ling a ling a ling, Hear the mer-ry, mer-ry, mer-ry, mer-ry bells.

No. 150. Round in Three Parts.—“THEY MARCH TO THE ROLLING DRUM.”

[Roll the R.]

1 They march, they march to the roll-ing drum, 2 The sol-diers bold, see! they come, they come 3 To the r-r-r-r-r-roll-ing drum.

No. 181. "OH! DON'T GO SIGHING."

Allegretto.

1. Oh! don't go sigh-ing on thro' the world, There's sunshine all the way; If you'll on-ly do well, what-e'er Re-flects its bless-ed ray,

2. It of-ten sparkles in ra-diant smiles At tones tuned in the heart, And gild-eth o-ver the page of life With beams that ne'er de-part.

3. It smoothes the rug-ged ways of life With ear-pets soft and light, Wove of conscience all free from frowns, And im-pulse act-ed right.

It brightens ev-er the grate-ful tear That flows for kind-ly deed, Sweet-ly quivers the voice that sobs Its thanks for help in need.

It dwelleth lov-ing-ly in the look That answers to our own, Up-ward swelleth a spring of joy To self-ish taste un-known.

It cheers the darkest of earth-ly hours, Steals un-der sor-rows deep, Smil-eth ev-er a-bove the path That leads to dreamless sleep.

Yes, and ev-er, ev-er,

No. 182. Song—"UP THE HILLS IN EARLY MORN."

Three Parts on One Staff.

Arr. from "NORMAL SINGER."

1. Up the hills in ear-ly morn Sounds th'in-spir-ing bu-gle-horn; Hear the eeh-oes as they flow, Now a-way we go.

2. Now thro' sha-dy vale and grove, Full of life and joy we rove, Hear the songster's mer-ry lay, Hail the new-born day.

No. 183. "ONLY LISTEN."

Andantino e Marcato.

1. On - ly list - en—they are speak-ing, Spir - it voi - ces, sweet and low: Sweet as per-fumed breath of sum-mer, Tune-ful as the brook-let's flow.

2. Warn-ing now, then chil - ing, cheer-ing With a song of pleas-ant land, Where the care-worn brow and fur-rowed, Is by heav-enly zeph - yrs fanned.

3. Ma - ny - toned these in - ward voi - ces, Ev - er plead-ing for the right: On - ly list - en! they will teach thee How the bur - den is made light.

When a look un - kind is giv - en, When an an - gry word is said— Hark! they whisper pa - tience, par - don; Bend the knee, and bow the head.

Oh! bid wel - come these dear voi - ces, For from lips of love they come; In the soul they make sweet mu - sic, When all hu - man tongues are dumb.

When each earthly pas - sion slum-bers, O'er the spir - it gen - tly steal These soft chimes, whose soothing num-bers Come like balm, heart-woun Is to heal.

No. 184. Round in Three Parts.—"FAREWELL! WE SING."

Fare - well! we sing to ma - ny hap - py hours, To fra - grant walks in sweet and shad - y bowers; The win - ter sky a - round us lowers.

No. 185. "BRIGHTLY BEAMING."

Moderato.

(THE REGULAR SINGING CLASS LESSONS CLOSE WITH No. 184)

SOLO, SOPRANO OR TENOR.

CHORUS. *p*

TENOR.

1. Bright - ly beam ing, soft - ly gleam - ing, Falls the sun - light on the
 2. How - 'ring o'er us comes a cho - rus, Wild, me - lo - di - ous, and
 3. O'er the mead - ows, twi - light's shad - ows Gen - - - tly bid the sun - light

1 Still so brightly beaming, still so soft - ly gleam - ing, Still so brightly beam - ing, still so soft - ly gleam - ing, Falls the beau teous sun - light
 2. Ev - er how'ring o'er us, comes a charm - ed cho - rus, Ev - er how'ring o'er us, comes a charm - ed cho - rus, Will - ly thrill - ing tones, me -

SOPRANO.

ALTO.

3. O - ver all the mead - ows, now the twi - light's shadows, O - ver all the mead - ows, now the twi - light's shad - ows Gen - tly bid the sun - - light,

sea; While o'er foun - tain, rill and moun - tain, Bree - - zes whis - per lov - ing - ly;
 free; Sweet - ly fill - ing, in its ar - y trill - ing, Earth with na - ture's minstrel - sy;
 flee; Bright - ly shin - ing, gems are lin - ing Heaven's e - the - real can - o - py;

on the smil - ing sea, While o'er the sparkling foun - tain, o ver rill and moun - tain, Hear the sum - mer bree - zes whis - per lov - ing - ly, They
 - lo - di - ous and free, 'Tis sweet - ly, sweet - ly fill - ing, in its ar - y trill - ing, All the listen - ing earth with na - ture's minstrel - sy, And

bid the sun - light flee, While brightly shin - ing gems so bril - liant - ly are lin - ing, Bril - liant - ly the heaven's e - - the real can - o - py, O

Whis - - per bless-ings, Min-nie, dar - - ling, Bless - - - ings pure and bright for thee.
 Such a life-song, Min-nie, dar - - ling, May the an-gels give to thee.
 Such an eve-ning, Min-nie, dar - - ling, May life's eve-ning bring to thee.

seem to whis-per bless - - ings, whis-per, Min-nie, dar - ling, Bless-ings pure and bright, yes, pure and bright for thee.
 such a lov-ing life - - song, lit-tle Min-nie, dar - ling, May the bless-ed an - - gels ev - er give to thee.

such a glo-rious eve - - ning, pre-cious Min-nie, dar - ling, May thy hap-py life in clos-ing bring to thee.

No. 186. "I HAVE WANDERED THROUGH THE MEADOWS."

Mod-erato.

SOLO. CONTRALTO.

1. I have wan - - dered thro' the mead - - ows, When the clo - - ver, white and red, With the
 2. I have wan - - dered thro' the mead - - ows, When my heart was blithe and gay, As the
 3. I shall wan - - der thro' the mead - - ows Of one val - - ley ev - er - more; Till my

CHORUS. *p*

1. I've wandered thro' the meadows, I have wandered thro' the mead-ows. When the fra-grant clo - ver, white and red, With
 2. I've wandered thro' the meadows, I have wandered thro' the mead-ows, When my heart was blithe, was blithe and gay, As
 3. I'll wan-der thro' the meadows, I shall wan-der thro' the mead-ows Of one val-ley ev - er, ev - er - more, Un-

Fine.

ear - ly bloom - ing flow - ers, Such a rare, mo - sa - ic spread. And no cost - ly wov - en fab - ric, Wrought in
shin - ing mist that float - ed O'er the hill - tops far a - way. I have tar - ried, i - dly tar - ried, For the
soul has caught the mu - sic, Waft - ed from an - oth - er - shore. Where the sil - ver waves are break - ing, Soft - ly

ear - ly bloom - ing flow - ers, Such a rare, a rare mo - sa - ic spread. No cost - ly wov - en fab - ric, Wrought in
shin - ing mist that float - ed O'er the hill - tops far, so far a - way, I've tar - ried, i - dly tar - ried, For the

- til I catch the mu - sic, Waft - ed from an - oth - er far - off shore. Where sil - ver waves are break - ing, Soft - ly

D. C.

some far east - ern loom, Ev - er wore such bril - liant splen - dor, As those hol - lows rich in bloom. I have
sum - mer days were long, Till my soul grew mute with glad - ness, As the fra - grant air with song. I have
on the gold - en sand, And e - ter - nal sum - mer reign - eth, Full of beau - ty o'er the land. I shall

some far dis - tant east - ern loom, E'er wore such bril - liant splen - dor, As those hol - lows rich with sum - mer - bloom. I've
sum - mer days were long, were long, Till e'en my soul grew mute with glad - ness, And with joy - ful song, with song. I've

on the gold - en, gold - en sand, And sum - mer ev - er reign - eth, Full of beau - ty o'er the land, the land. I'll

No. 187. Fisherman's Song.—"AWAY O'ER THE WAVE."

Moderato.

♩: SOLO. BARI-TONE.

CHORUS.

1. A - way! a - way! a -
 2. A - way! a - way! a -

A - way o'er the feathery crest of the bright blue sea, of the bright blue sea, A - way, A - way o'er the feathery crest of the bright blue

- way! On the foam - - erest - ed wave of the blue deep are we, Yes, a -
 - way! Let the storm king ar - rive in' his power deep on the deep, Still a -

sea, of the bright blue sea, A - way, a - way, On the foam - y wave of the deep are we, On the foam - y wave of the deep are

- way! a - way! a - way! For our la - - bor is out on the
 - way! a - way! a - way! With a bold heart right on - - ward we

we, Then a - way, a - way o'er the crest - ed wave, o'er the crest - ed wave, A - way, a - way, o'er the crest - ed wave, o'er the crest - ed

No. 188. "HEAR THE ROUGH NOVEMBER BLAST."

Energico.

1. The blast roars, roars a - long, They ring,

2. How drear, how drear the voice, So deep,

1. Hear the rough No - vem - ber blast, As it roars, a - long voice, How the hills and val - leys ring With the
 2. 'Tis the sound so cold and drear Of the Frost - king's voice, 'Mid the moun - tain cays deep How the

wild, wild, old song, their arms, a - larms,

how they re - joice, their arms, a - larms,

wild, old song! 'Mid the tree - top's trem - bling arms How it hurls its fierce a - larms! Ev - er,
 tones re - joice! 'Mid the tree - top's trem - bling arms How he hurls his fierce a - larms! Ev - er, &c.

the storms, Yes! yes! the storms, Yes! yes! of win - ter - time.

the storms, Yes! yes! the storms, Yes! yes! of win - ter - time.

beck - ning on the storms of the win - ter - time, Ev - er beck - ning on the storms of the win - ter - time.

No. 189. "SOFTLY SHE FADED."*

SOLO. (For a pure and sympathetic voice.)

1. Soft - ly she fad - ed, As fades the twi - light, Sweet - ly she mur - mured,
2. Gen - tly be - side her Sad tears were fall - ing, Soft - ly a - round her

CHORUS, with mouths shut. (May also be played upon Melodeon or Piano.)

Hm.....

"Dear friends, a - dieu!" "There is no shad - ow, All, all is peace - ful, Bright o'er the riv - er, Heaven is in
Strong arms were thrown, Fond - ly she whis - pered, "Weep not for me, My Sa - viour is here, And I'm go - ing

view." So 'twas she fad - ed, As fades the twi - light, So 'twas she mur - mured, "Dear friends, a - dieu!"
home." So 'twas she fad - ed, As fades the twi - light, So 'twas she mur - mured, "I'm go - ing home."

VOCAL TRAINING CONDENSED.

Position. Stand or sit erect, with shoulders back, and chest and throat uncramped and free.

Breathing. Fill the lungs as full as the time for breathing will allow, and use as little breath as possible in producing the tone.

Formation, Delivery, and Resonance of the Voice. The mouth and throat should be opened naturally, and the tongue and other organs of articulation so placed as not to obstruct the delivery of the voice. When this is done, the tone will have that vibrating, ringing quality, called resonance. (See Chap. xxxi., page 18.) Common faults are, the tongue too high, or too much drawn back, the teeth and lips too close. In some cases the throat is too much closed, but it is more common of late to hear the hollow, sepulchral tone which is caused by too much distension of the throat and mouth, and which is called for but rarely.

Registers. There are certain differences in the *kind* of tone that voices can produce, which are called *Registers of the Voice*. The lower tones of all voices are said to be *chest tones*, or in the *chest register*. These tones in men can be carried to the upper part of the voice, where a change takes place to a softer and more fluty tone, which is called *falsetto*. Falsetto tones are said to be in the *head register*. In the upper part of men's voices, still another kind of tone may be produced, more full and steady than the falsetto, but less clear and full than the chest tone. This is sometimes called the mixed voice, and is said to be in the *medium register*.

In women's voices the tones of the chest register extend upward ordinarily to about



The tones next above the chest register correspond with the *falsetto* tones of men, but are here said to be in the *medium register*. These tones extend upward to about



where another change, less noticeable than the first, takes place, and the voice passes into what is called the *head register*.

These registers overlap each other, and their proper use forms one of the most important parts of the art of singing.

It is important to be able to pass smoothly from one register to the other at the same pitch. For this purpose, exercises similar to the following will be found useful.

FEMALE VOICES.



Practice the same exercise on D \sharp , also on E and F. Do not force the chest register too high.

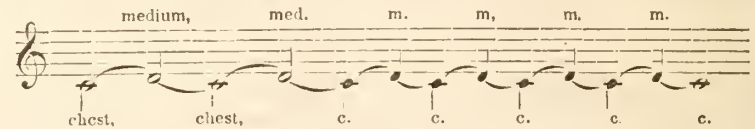
MALE VOICES. (TENOR.)

Breathe but once.



Practice the same exercise on D \sharp , E, and so on, as high as may be, without straining the voice. It will be a good plan to practice also the *medium* and *head* registers alternately; Bass voices practice the same exercise commencing at a lower pitch.

FEMALE VOICES.



And so on higher. Practice also similar exercises in minor and major thirds.

The same for male voices, commencing at a convenient pitch in the upper part of the voice. All should practice exercises ascending and descending, passing carefully from one register to the other at various points until it can be done smoothly.

Pronunciation and Enunciation. The elements of words are the sounds of which they are composed, and are represented by letters. These elements may be divided into two classes, Vowels and Consonants. (See Chap. xxxiii., page 19.)

The vowel elements may be practiced in the following order, and they are represented in words that they may be better defined and more surely taken. Practice the vowel elements alone, first singing the whole word.

CAR, CUR—CAN, KEN, KIN, KEEN—CALL, COAL, COOL.

And the combinations of vowel elements in

LINE, VIEW, TOIL, PLOW.

The *first sound* of each of the following words will give the consonant elements most desirable to practice, and in a convenient order. Practice the consonants alone, after giving the whole word.

Low, Mow, No, Vie, Though, Gay, Day, Bay, Ray, and the last element in Sing.

The elements immediately following, need hardly be practiced separately, as they are not difficult to produce, and only require to be regulated by good taste. The first element in *Zone*, the first in *Si*, the first in *Show*, the first in *Fa*, the first in *He*, the first in *Wo*, the first in *Ye*, the first in *Thin*, and the last in *Fir*. The first element in each of the following words, viz., *Pin*, *Ten*, and *Come*, can not well be practiced separately. They should, however, receive attention in their proper connection.

SYLLABIC COMBINATIONS.

PARTLY FROM "RUSSEL'S ELEMENTS OF MUSICAL ARTICULATION."

1.—Initial Syllables.

[The common faults in the enunciation of syllables, consist in a slack, obscure articulation of the single elements of which they are composed, and, in addition, the fault of negligently allowing a vowel sound to intervene between the consonants; thus, "*bala*" for *bla*. It is undoubtedly one of the greatest faults of our language, that it abounds in unmusical collocations in the sounds of letters and syllables. But true taste will never allow this fact to excuse a slovenly style of articulation, but will always maintain a neat, clear, and exact sound of every element, in whatever combination it may occur.]

Bl, cl, fl, gl, pl, sh, spl.

Blame, bleed, blithe, plow, blew, black, bled, bliss, blot, blood, blind, blest.

Claim, clean, clime, close, clew, clay, cleft, cliff, clot, clutch, cloy, cloud.

Flame, flee, fly, flow, flew, flat, fleck, flit, flock, flute, flood, flower.

Glare, gleam, glide, glow, gloom, glad, glim, gloss, glut, glass, glimpse, glance.

Place, plea, ply, plow, plan, plat, plot, please.

Sly, sleep, slide, slow, slack, slept, slip, siew.

Spleen, display, splendor, explore.

Br, cr, dr, fr, gr, pr, spr, tr, str, shr.

[The following words need attention to a clear, distinct enumeration of the hard *r*—free, however, from prolongation.]

Brave, bread, brink, broke, brisk, brow, brook, brink.

Crave, creep, cried, croak, crest, crook, crop, crust.

Dram, dream, dry, drove, drag, dread, drip, drop, draw, droop, drug, drown.

Frame, free, fro, fruit, fret, froth, frown, freeze.

Graze, green, grind, groan, grand, grim, ground, graft.

Pray, preach, pry, prone, pride, prove, proud, prow.

Spray, spruce, spring, strong.

Trace, tree, try, trust, truck, tread, trip, true.

Street, street, strife, strow, struck, stream, strength.

Shrive, shroud, shrub, shriek.

Sm, sn, sp, st.

Small, smite, smoke, smooth, smile, smote, smear

Soare, sneer, snow, snug.

Space, speed, spike, spoke, sparc, sped, split, spear.

Stay, steer, stile, store, stack, step, stick, stop.

2.—Final Syllables.

bl, fl, gl, lm, lp, ls, ll, lve.

Bold, hailed, called, held, filled, tolled, culled, pulled, howled, spoiled, hurled, world.

Elf, wolf, gulf, sylph. Milk, silk, bulk, hulk.

Elm, helm, whelm, film. Help, gulp, alp, scalp.

Falls, tells, fills, hills, feels, tools, howls, toils.

Fault, melt, bolt, hilt.

Elve, delve, belve, selves, twelve, valve, devolve, revolve.

m'd, ms, nd, ns, nk, nce, nt.

Maimed, claimed, climbed, gloomed.

Fleams, streams, slime, stems.

And, band, hand, land, lined, moaned, pained, crowned.

Gains, dens, gleans, vines, groans, screens, wins, suus.

Bank, dank, drink, link.

Dance, glance, hence, whence, once, since, wince, ounce.

Aut, want, gaunt, haunt, sent, went, joint, point.

rb, rd, rk, rm, rn, rse, rt, rvc, rb'd, rk'd, rm'd, rn'd, rst, rs'd, rv'd.

Barb, erb, orb, curb, barb'd, orb'd, curb'd, disturb'd.

Hard, herd, hir'd, board, lord, gourd, bar'd, barr'd.

Hark, lark, jerk, stork, work, mark'd, jerk'd, work'd.

Arm, harm, farm, alarm, arm'd, harm'd, farm'd, alarm'd.

Earn, learn, scorn, thorn, burn, turn, worn, shorn, earn'd, scorn'd, burn'd, turn'd.

Hearse, verse, force, horse, dar'st, burst, first, worst, hears'd, vers'd, forc'd, hors'd.

Bars, bears, hears, wears, pairs, tares, snares, repairs.

Mart, dart, start, hurt.

Carve, curve, serve, starve, carv'd, curv'd, serv'd, starv'd.

sm, s'n, sp, st, ks, ct, k'd, ft, f'd, pt, p'd, p'n, k'n, d'n, v'n.

Chasm, schism, prism.

Reas'n, seas'n, ris'n, chos'u.

Asp, clasp, gasp, wasp, lisp, crisp.

Past, mast, lest, nest, dust, lost, mist, wist.

Makes, quakes, likes, strikes, looks, streaks, ricks, rocks.

Quak'd, wak'd, lik'd, look'd, rock'd, shock'd, reject.

Waft, quaff'd, laugh'd, oft, left, sift, soft, scott'd.

Pip'd, ripp'd, supp'd, slop'd.

Op'n,* happ'n, weap'n, rip'n.

* These words should always be read as if spelled without *o* or *e*, in the last syllable. In singing, the *o* or the *e* must be sounded when the verse requires, but should never, through negligence, be made broad or full, in the faulty style of "*o-pen*," "*u-weap*," etc.

Tak'n, wak'n, weak'n.

Sadd'n, gladd'n, lad'n, burd'n, hard'n, wid'n, hidd'n.

Ev'n,† heav'n, giv'n, driv'n, wov'n, grav'n, leav'n, ov'n.

lst, nst, rst, dst, rdst, rndst, rnd-t.

[Many of the following combinations occur in the singing of hymns, and need much attention from their difficulty in articulation.]

Call'st, heal'st, tell'st, fill'st, roll'st, pull'st, reveal'st.

Canst, runn'st, gain'st, rain'st.

Durst, first, worst, erst, barr'st, ear'st, hir'st, lur'st.

Mid'st, call'd'st, fill'd'st, roll'd'st.

Heard'st, guard'st, reward'st, discard'st.

Arm'd'st, harm'd'st, charm'd'st, form'd'st.

Learn'd'st, scorn'd'st, turn'd'st, burn'd'st.

ble, ple, dle, ri, bl'd, pl'd, rd'd.

Able, feeble, bible, double, troubl'd, bubbl'd, doubl'd.

Ample, steeple, triple, topple, tripl'd, dappl'd, crippl'd.

Cradle, saddle, idle, bridle.

Marl, hurl, whirl, furl, world, hurl'd, whirl'd, furl'd.

ngs, ngst, ng'd.

Rings, wrongs, hangs, songs.

Hang'st, sing'st, wrong'st, bring'st.

Wroug'd, hang'd, claug'd.

EXERCISES IN ARTICULATION.

Thou waf'd'st the skiff over the mountain height cliffs, and saw'st the full orb'd moon, in whose effulgent light thou reef'd'st the haggled sails.

He was unamiable, disrespectful, formidable, unmanageable, inextricable and pusillanimous.

R. (With one trill of the tongue only.)

The rough rock roars; round and round the rough rocks the ragged rascal ran.

Theophilus Thistle, the thistle sifter, sifted a sieve full of sifted thistles, and a sieve full of unsifted thistles; if Theophilus Thistle, the thistle sifter, sifted a sieve full of sifted thistles, and a sieve full of unsifted thistles, where is the sieve full of sifted thistles, and the sieve full of unsifted thistles, that Theophilus Thistle, the thistle sifter, sifted?

Six, slick, slim, saplings.

† These words are usually to be sung, as well as read, without the sound of *e* after *a*, but never in the low style of "*o-ven*," "*heav-en*," etc.

The foregoing elements, words, and phrases, may be practiced to single tones, or to scales, or to melodies, as the teacher may think best. It is thought important to repeat each element, word, or phrase until the organs of articulation are properly exercised. Alternation between teacher and pupils, and between sections of the pupils themselves, will probably suggest itself as being a pleasant way of accomplishing this.

Phrasing Stops in singing, to take breath, or for other reasons, produce *phrases*. The sense and expression of words and music depend much upon the phrasing.

VOCALIZING EXERCISES,

Designed to be sung with vowel sounds, (principally *ah*.) for flexibility of voice, and with syllables for distinctness and facility in articulation. May be repeated several times before singing the last note. Not so fast as to be indistinct.

1.



2.



Endeavor to fill the lungs thoroughly, and without noise, however short the time for taking the breath.

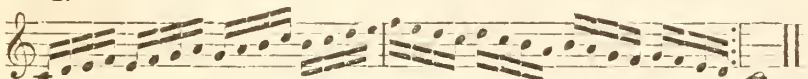
Sometimes loud, and sometimes soft, sometimes increasing, and sometimes diminishing.

3.



These lessons should sometimes be sung in G or A, to suit the lower voices. Be careful not to force the voice upwards.

4.



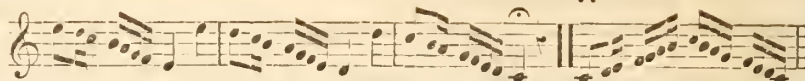
5.



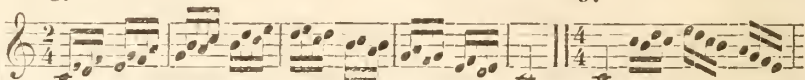
6.



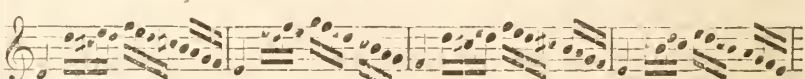
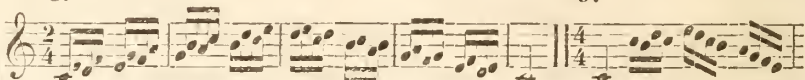
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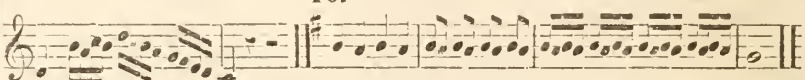
8.



9.



10.



Qualities of Tone. Emotions may be expressed by tones, and the voice is capable of producing (and does *naturally* produce) appropriate and corresponding tones to all the emotions which the heart can feel.

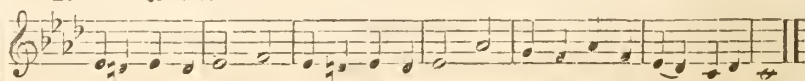
Tones may be classed into two principal divisions—the *Clear* and the *Somber*.

The *somber* tone is produced by distending the throat and back part of the mouth, and the *clear* tone by avoiding such distension.

Modifications of the clear quality of tone express the various kinds and degrees of joyful emotions, together with courage, boldness, hope, etc., while emotions of sadness, grief, or solemnity, in all their variety, with fear, horror, despair, etc., are expressed by various modifications of the somber quality of tone.

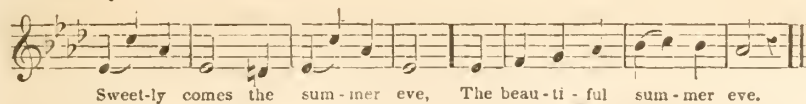
CLEAR TONES.

1.—TRANQUILITY.



Calm-ly re-pos-ing, In the golden twi-light, See the pla-oid wa-ters lie.

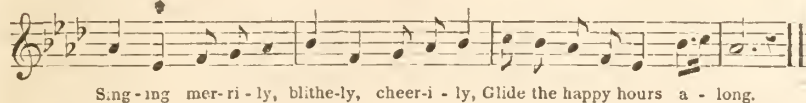
2.—QUIET CHEERFULNESS.



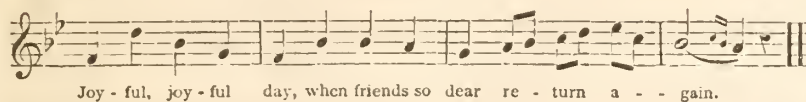
3.—CHEERFULNESS.



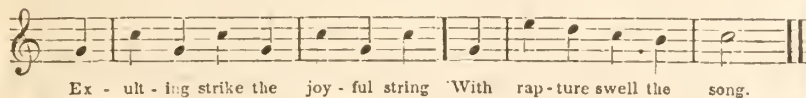
4.—GAYETY.



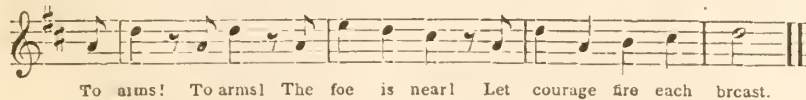
5.—JOY.



6.—EXULTATION.

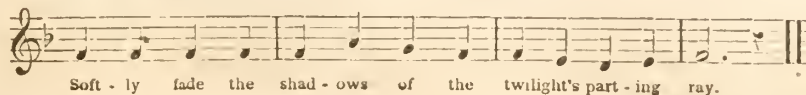


7.—BOLDNESS AND COURAGE.

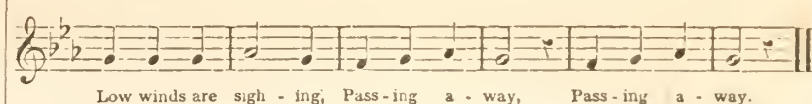


SOMBER TONES.

8.—PLAINTIVENESS.



9.—SADNESS.



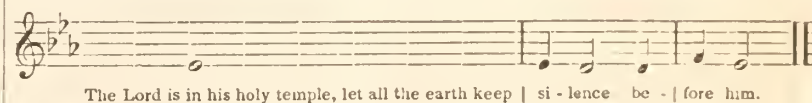
10.—GRIEF.



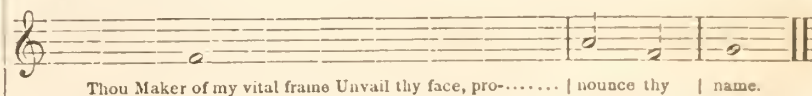
11.—FEAR. [Tones aspirated as well as somber.]



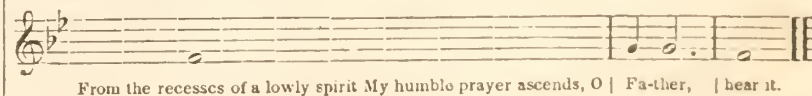
12.—AWE AND SOLEMNITY.



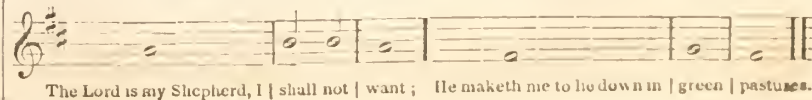
13.—REVERENCE.



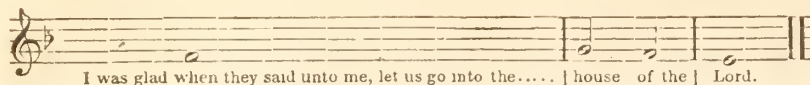
14.—HUMBLE DEVOTION.



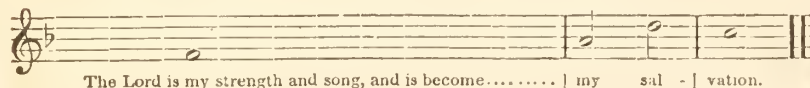
15.—CALM CONFIDENCE. [More of the Clear quality.]



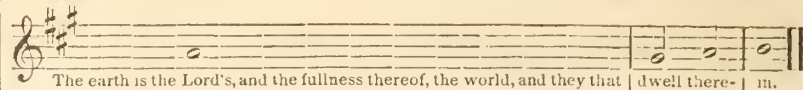
16.—GLADNESS.



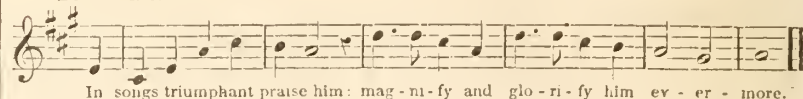
17.—JOYFULNESS.



18.—EXULTATION.



19.—TRIUMPH.

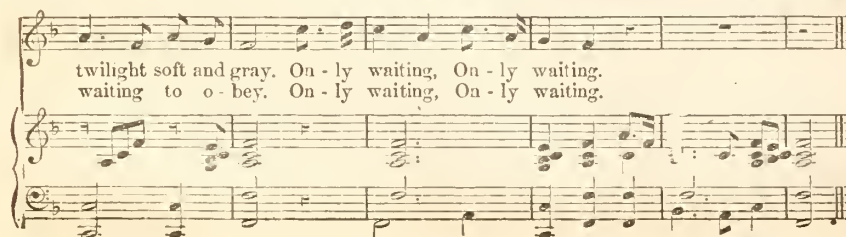


"ONLY WAITING."*

[A very aged Christian, who was so poor as to be in an alms-house, was asked what he was doing, he replied, "Only waiting."]

G. F. R.

Moderato.



3. Only waiting till the reapers
Have the last sheaf gathered home;
For the summer time is faded,
And the autumn winds have come.
Quickly, reapers, gather quickly
The last ripe hours of my heart,
For the bloom of life is withered,
And I hasten to depart.
Only waiting,
Only waiting.

4. Only waiting till the shadows
Are a little longer grown;
Only waiting till the glimmer
Of the day's last beam is flown;
Then from out the gathered darkness,
Holy, deathless stars shall rise,
By whose light my soul shall gladly
Tread its pathway to the skies.
Only waiting,
Only waiting.

* By permission of Root & Cady, Chicago, Ills.

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PRACTICAL LESSONS.....	22-32

NEW MUSIC FOR SINGING CLASSES.....	33—111
VOCAL TRAINING CONDENSED.....	112—116

The music in "Practical Exercises," and in "New Music for Singing Classes," is arranged progressively and in the usual order of Keys, Major and Minor, and for this reason is not indicated in the Teacher's Index.

It may be found a good plan to make two or three courses of lessons from the preceding exercises, by going through the Keys, taking the easier first and the more difficult afterwards, interspersing tunes and other music.

The following Index is to save the teacher some trouble in selecting for this purpose, and is arranged progressively, both in respect to keys and difficulty—the latter being indicated by figures from 1 to 5:

C. Major.	1 Wardwell.....251	5 Cleveland.....197	4 Palmerston.....127	4 Morrie.....229	2 Forbestown.....253	3 Mathhaven.....205
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.. Will not that joyful be.....	287				
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EXPLANATION OF MUSICAL TERMS.

A —an Italian preposition, meaning to, in, by, at, etc.	Chorist , or Chorister —a member of a choir of singers.	Legato —close, gliding, connected style.	Recitando —a speaking manner of performance.
Accelerando —accelerating the time, gradually faster and faster.	Con —with.	Lento —gradually slower and softer.	Recitative —musical declamation.
Adagio , or Adasio —slow.	Da —for, from, of. Da Capo —from the beginning.	Lento , or Lentamente —slow.	Ritardando —slackening the time.
Adagio Assai , or Molto —very slow.	Decrescendo —diminishing, decreasing.	Mz —but. Muestoso —majestic, majestically.	Semplice —chaste, simple.
Ad Libitum —at pleasure.	Dilettante —a lover of the arts in general, or a lover of music.	Murato —strong and marked style.	Sempre —throughout, always, as Sempre Forte , loud throughout.
Affetuoso —tender and affecting.	Di Molto —much or very.	Moderato , or Moderatamente —moderately, in moderate time.	Senza —without, as Senza Organo , without the organ.
Agitato —with agitation.	Dolce —soft, sweet, tender, delicate.	Molto —much or very.	Sostenuto —sustained.
Allegretto —less quick than Allegro.	Dolente , or Doloroso —mournful.	Mosso —emotion.	Sotto —under, below. Sotto Voce —with subdued voice.
Allegro —quick. Allegro Assai —very quick.	E —and. Elegante —elegance.	Moto —motion. Andante Con Moto —quicker than Andante.	Spiritoso , Con Spirito —with spirit and animation.
Allegro ma non Troppo —quick, but not too quick.	Energico , or Con Energia —with energy.	Non —not. Non Troppo —not too much.	Staccato —short, detached, distinct.
Andante —gentle, distinct, and rather slow, yet connected.	Espressivo —expressive.	Pastorale —applied to graceful movements in sextuple time.	Tace , or Tacet —silent, or be silent.
An lantino —somewhat quicker than Andante.	Fine , Fin , or Finale —the end.	Piu —more. Piu Mosso —with more motion, faster.	Tempo —time. Tempo a Piacere —time at pleasure.
Animato , or Con Anima —with fervent, animated expression.	Forzando , Forz , or Fz — \angle sudden increase of power.	Poco —a little. Poco Adagio —a little slow.	Tempo Giusto —in exact time.
Antiphone —music sung in alternate parts.	Gusto —in just and steady time.	Poco a Poco —by degrees, gradually.	Ten , Tenuto —hold on. See Sostenuto .
Ar illo —with ardor and spirit.	Grizoso —smoothly, gracefully.	Portamento —the manner of sustaining and conducting the voice from one sound to another.	Tutti —the whole, full chorus.
Arioso —in a light, airy, singing manner.	Grave —a slow and solemn movement.	Presto —quick.	Un —a; as Un Poco —a little.
A Tempo —in time.	Lacrmando , or Lacrimoso —mournful, pathetic.	Prestissimo —very quick.	Vigoroso —bold, energetic.
Ben Marcato —in a pointed and well-marked manner.	Larghetto —slow, but not so slow as Largo .	Rallentando or Allentando or Slentando —slower and softer by degrees.	Vivace —quick and cheerful.
Cantabile —graceful, singing style; a pleasing, flowing melody.	Larghissimo —extremely slow.		Virtuoso —a proficient in art.
	Largo —slow.		Voce Di Petto —the chest-voice.
			Voce Di Testa —the head voice.

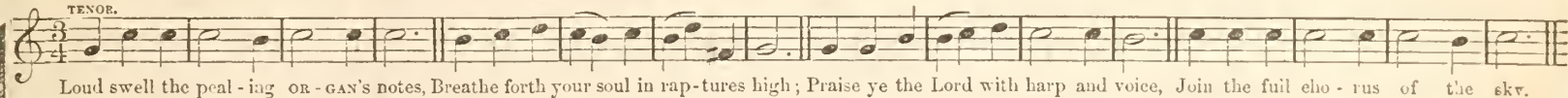
THE DIAPASON.

DIAPASON. L. M.

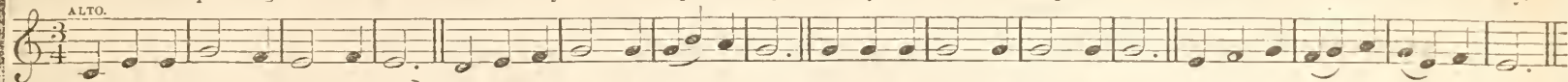
[With intensity and clearness of tone.]*

G. F. R.

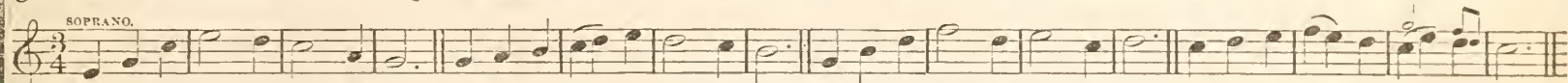
TENOR.



ALTO.

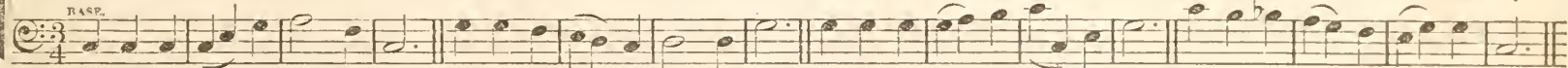


SOPRANO.



Loud swell the peal - ing or - gan's notes, Breathe forth your soul in rap - tures high; Praise ye the Lord with harp and voice, Join the full echo - rus of the sky.

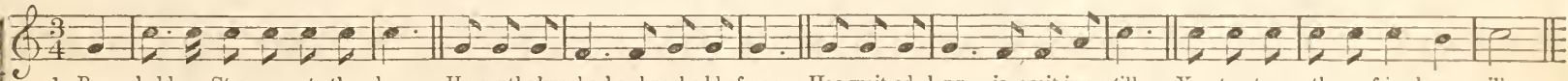
BASS.



* See "VOCAL TRAINING CONDENSED," page 113.

PALM. L. M.

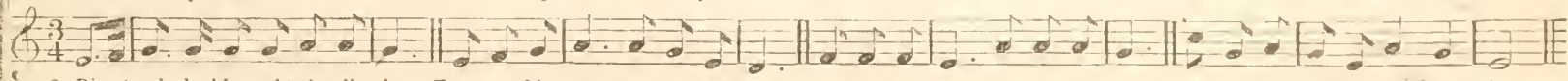
[The tones here should express tenderness and regret. Let the enunciation be clear and expressive.]



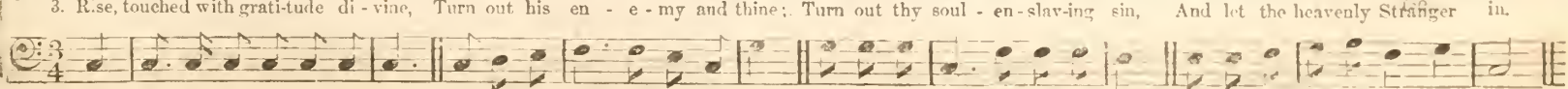
1. Be - hold a Stranger at the door: He gently knocks, has knocked before; Has wait-ed long, is wait-ing still: You treat no oth - er friend so ill.



2. Oh, love - ly at - ti-tude! he stands With melting heart and o - pen hands: Oh, matchless kindness!—and he shows This matchless kindness to his foes.



3. Rise, touched with grati-tude di - vine, Turn out his en - e - my and thine: Turn out thy soul - en-slav-ing sin, And let the heavenly Stranger in.



1. Come, weary souls, with sin distressed, Come, and accept the promised rest; The Sa-viour's gra-cious eall o - bey, And cast your gloomy fears a - way.

3. Here mer-cy's boundless o - cean flows, To cleanse your guilt and heal your woes; Par-don, and life, and end-less peace—How rich the gift! how free the grace!

MOUNT VIEW. L. M.

[This is one of the best rhythmic forms for church music—especially for congregational singing.]

R.

1. Ye na-tions round the earth, re-joice, Be-fore the Lord, your sovereign King; Serve him with cheer-ful heart and voice; With all your tongues his glo-ry sing.

2. The Lord is God: 'tis he a-lone Doth life, and breath, and be-ing give; We are his work, and not our own; The sheep that on his pastures live.

SECURITY. L. M.

[Let the expression be that of calmness, and confidence.]

From "SAB. BELL." G. F. R.

1. Thus far the Lord has led me on; Thus far his power prolongs my days; And every evening shall make known Some fresh me-mo-rial of his grace.

3. I lay my bo-dy down to sleep, Peace is the pil-low for my head, While well ap-point-ed an-gels keep Their wate'ful stations round my head.

1. Wake, O my soul, and hail the morn, For un - to us a Sa-viour's born; See, how the an-gels wing their way, To ush - er in the joy - ful day!

3. Come, join the an - gels in the sky, Glo - ry to God, who reigns on high; Let peace and love on earth a - bound, While time revolves and years roll round.

2. Hark! what sweet music—what a song—Sounds from the bright, ec-cle-si-ast-ic-ian throug! Sweet song—whose melting sounds impart Joy to each rap-tured, list-en-ing heart.

Come, join the an - gels in the sky, Glo - ry to God, who reigns on high; Let peace and love on earth a-bound, While time revolves and years roll round.

MEADOW. L. M.

[Voices clear and gentle, not somber, nor heavy.]

R

1. Soft be the gen - tly breath-ing notes, That sing the Sav-iour's dy-ing love; Soft as the eve-ning ze-phyr floats, Soft as the tune-ful lyres a-love:

2. Soft as the morning dews de - scend, While the sweet lark ex - ult-ing soars, So soft, to your Al - might-y Friend, Be every sigh your bo - som pours.



Which tells, O Lord, &c. Of thy indulgence, &c.

There seems a voice in every gale, A tongue in every opening flower, Which tells, O Lord, the won - - drous tale Of thy in - dul-gence, love, and power.

Which tells, O Lord, &c. Of thy indulgence, &c.

LILLIAN. L. M.

[Let the quality of the tones be quietly joyful, and earnest.]

From "SAB. BELL." G. F. R.

1 How blest the sa-cred tie that binds In sweet com-mun-ion kin-dred minds! How swift the heavenly course they run, Whose hearts, whose faith, whose hopes are one.

2. To each, the soul of each how dear! What ten-der love! what ho-ly fear! How does the generous flame with-in Re-fine from earth—and cleanse from sin!

HEATHSIDE. L. M.

[Gentle and reverent.]



1. Great God! to thee my evening song With hum-ble grat-i-tude I raise; O let thy mer-cy tune my tongue, And fill my heart with live-ly praise.

2. My days, un-cloud-ed as they pass, And ev-ery gen-tle, roll-ing hour, Are mon-u-ments of won-drous grace, And wit-ness to thy love and power.

1. A - wake, my soul, in joy - ful lays, And sing thy great Re-deem-er's praise; He just - ly claims a song from me, His lov - ing-kind-ness, O how free!

2. When trouble, like a gloom-y eloud, Has gathered thick and thundered loud, He near my soul has al-ways stood, His lov - ing-kind-ness, O how good!

OCEAN.* L. M.

[Let the expression be that of humble confidence.]

G. F. R.

1. God is the ref - uge of His saints, When storms of sharp dis - tress in - vade; Ere we can ef - fer our complaints, Be - hold him pres - ent with His aid.

4. There is a stream whose gen - tle flow Sup - plies the ei - ty of our God, Life, love, and joy, still glid - ing through, And watering our di - vine a - bode.

5. That sacred stream, thine ho - ly word, Our grief al - lays, our fear con - trols; Sweet peace thy prom - i - ses af - ford; And give new strength to faint - ing souls.

STORM.* L. M.

[Tones intense and full.]

G. F. R.

2. Let mountains from their seats be hurled Down to the deep, and bu - ried there, Con - vul - sions shake the sol - id world—Our faith shall nev - er yield to fear.

3. Loud may the troubled o - cean roar; In sa - cred peace our souls a - bide; While ev - ery na - tion, ev - ery shore, Trem - bles and dreads the swelling tide.

6. Zi - on en - joys her monarch's love, Se - cure a - gainst a threatening hour; Nor can her firm foun - da - tions move, Built on his truth, and an - n - el with power.

* These two tunes are intended to be sung to this hymn, as indicated by the arrangement of the verses.



1. A-wake, my soul! lift up thine eyes; See where thy foes a-against thee rise, In long ar-ray, a numerous host; Awake, my soul! or thou art lost.

2. See where re-bel-lious passions rage, And fierce desires and lusts en-gage; The meanest foe of all the train Has thousands and ten thousands slain.

ALLSTON L. M.

[Voices subdued, but with clear quality of tone.]

H. M.

1. How sweet to leave the world a-while, And seek the presence of our Lord; Dear Saviour, on thy peo-ple smile, And come, ac-cord-ing to thy word.

2. From bu-sy scenes we now re-treat, That we may here converse with thee; Ah, Lord, be-hold us at thy feet! Let this the "gate of heav-en" be.

CEDAR-VALE. L. M. G lines.

[Voices reverential, but not somber, nor hollow.]

Fine.

D. C.

My Saviour, thou thy love to me, In want, in pain, in shame, last shown, For me up-on th'ac-curs-ed tree, Didst by thy precious death a-tone;

D. C. Thy death up-on my heart im-press, That nothing may it thence e-raise.

1. Praise, ev - er - last - ing praise, be paid To him who earth's foun-da-tion laid; Praise to the God whose strong de-crees Sweep the e - a - rth as he please.

2. Firm are, the words his prophets give, Sweet words on which his chil-dren live; Each of them is the voice of God, Who spoke and spread the skies a-broad.

CAPTIVITY. L. M.

[Tones plaintive.]

W. B. B.

1. When we, our wearied limbs to rest, Sat down by proud Eu - phra-tes' stream, We wept, with dole-ful thoughts op-pressed, And Zi - on was our mournful theme.

2. Our harps that, when with joy we sung, Were wont their tune-ful parts to bear, With si - lent strings neg - lect - ed hung On wil - low trees that withered there.

SYLVANIA. L. M.

[Avoid ponderous, hollow tones, especially Bases and Tenors.]



1. Sweet peace of conscience, heavenly guest, Come, fix thy mansion in my breast; Dis-pel my doubts, my fears con-trol, And heal the anguish of my soul.

2. Come, smiling hope, and joy sin-cere, Come, make your constant dwelling here; Still let your presen-ee cheer my heart, Nor sin em-pel you to de-part.

{ Thou hid-den Source of calm re- pose, Thou all- suf- fi- cient Love Di- vine, }
 { My help and re- fuge from my foes, Se- cure I am, if thou art mine! } And lo! from sin, and grief, and shame, I hide me, Je- sus, in thy name.

ALEXINA. L. M.

W. MINGLE. FROM "SAB. BELL."

1. Je- sus shall reign wher-e'er the sun Does his suc- cess- ive jour- neys run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more.

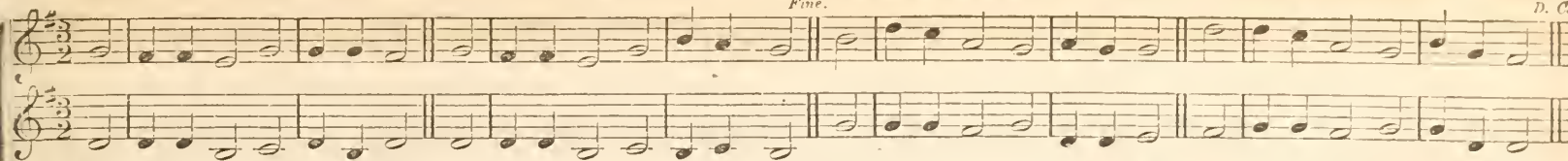
2. For him shall end- less prayer be made, And prais- es throng to crown his head; His name, like sweet perfume, shall rise With ev- ery morn- ing sac- ri- fice.

QUARTZ-HILL. L. M.

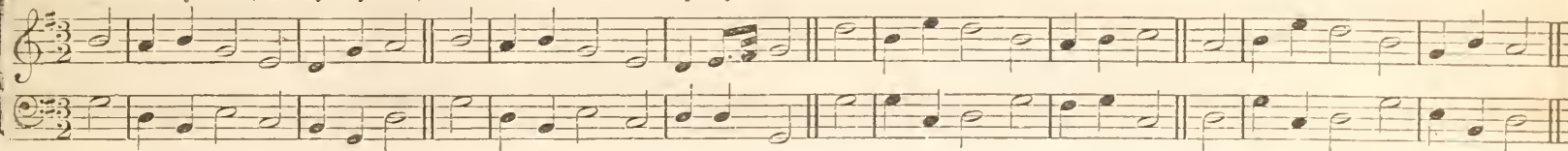
[With joyfulness. Avoid hollow and aspirated tones.]

1 A- wake our souls, a- way our fears, Let every trembling thought be gone; A- wake and run the heavenly race, And put a cheer- ful cou- rage on.

2. True, 'tis a straight and thorny road, And mor- tal spi- rits tire and faint; But they for- get the mighty God, That feeds the strength of ev- ery saint.

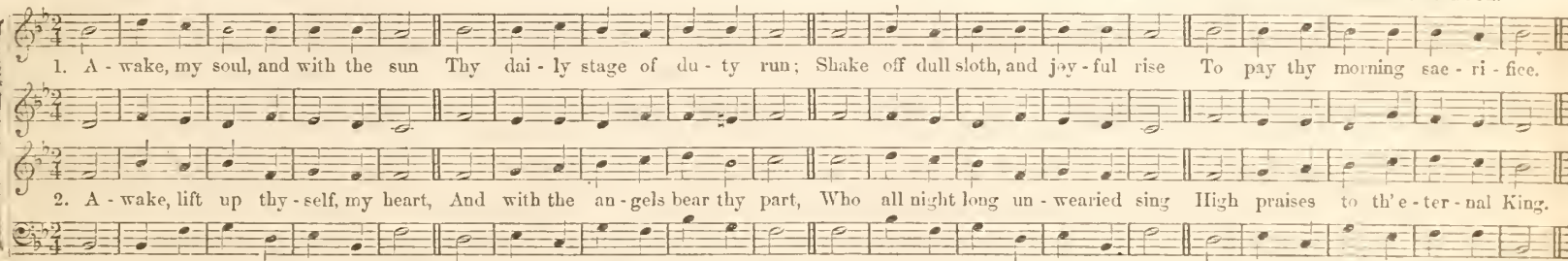


When gathering clouds around I view, And days are dark, and friends are few, On him I lean, who not in vain Experienced ev - ery human pain:
D. C. He sees my wants, al - lays my fears, And counts and treasures up my tears.

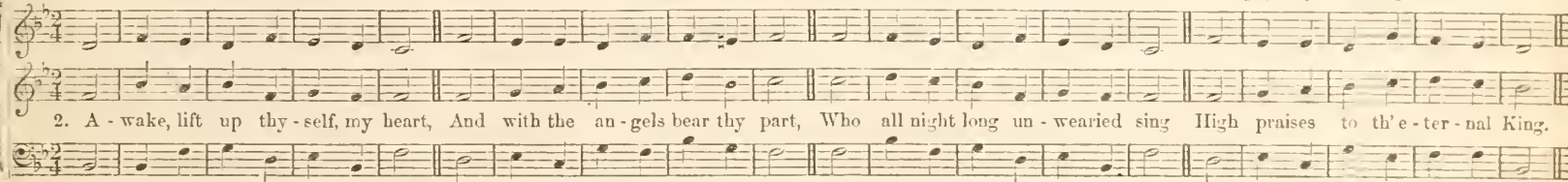


WATTS. L. M.

DR. L. MASON. From "SAB. HYMN & TUNE BOOK."



1. A - wake, my soul, and with the sun Thy dai - ly stage of du - ty run; Shake off dull sloth, and joy - ful rise To pay thy morning sac - ri - fice.

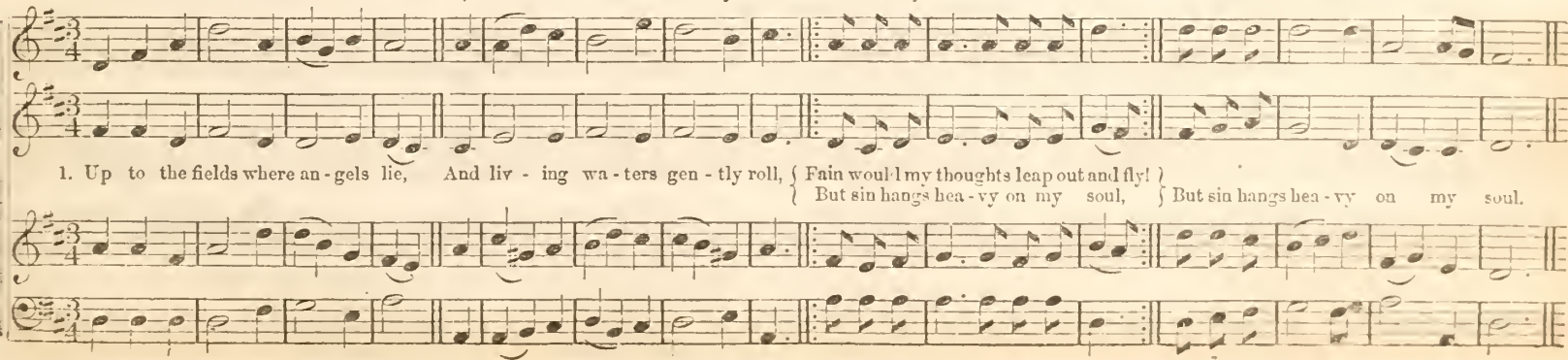


2. A - wake, lift up thy - self, my heart, And with the an - gels bear thy part, Who all night long un - wearied sing High praises to th'e - ter - nal King.

PYROLA. L. M.

[Voices smooth and clear. Do not hurry the words in the third line.]

R.



1. Up to the fields where an - gels lie, And liv - ing wa - ters gen - tly roll, { Fain would I my thoughts leap out and fly! }
{ But sin hangs hea - vy on my soul, } But sin hangs hea - vy on my soul.



1. There is a stream, whose gen-tle flow Sup-ples the cit-y of our God, Life, love, and joy, still glid-ing through, And wa-ter-ing our di-vine a-bode.

2. That sac-red stream, thine ho-ly word, Our grief al-lays, our fear con-trols; Sweet peace thy prom-is-es af-ford, And give new strength to faint-ing souls.

OLDEN. L. M.

DR. L. MASON. From "SAB. HYMN & TUNE BOOK."

1. 'Tis mid-night, and, on Olive's brow, The star is dim-m'd that late-ly shone; 'Tis mid-night; in the gar-den now The suf-fering Savi-our prays a-lone.

2. 'Tis mid-night; and, from all re-moved, The Savi-our wrestles lone with fears; E'en that dis-ci-p-le whom he loved Heeds not his Mas-ter's grief and tears.

CASTLEBROOK. L. M.

[Let the tones be entreating, not commanding.]

R.

1. "Come hither, all ye wea-ry souls; Ye heav-y-la-den sin-ners, come! I'll give you rest from all your toils, And raise you to my heavenly home.

3. "They shall find rest, who learn of me, I'm of a meek and low-ly mind; But pas-sion-ra-ges like the sea, And pride is rest-less as the wind.

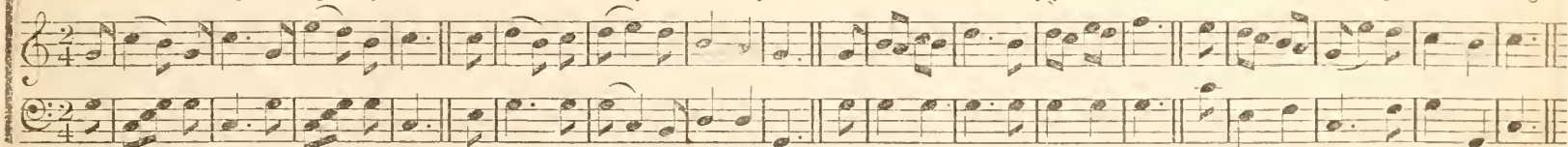
JUNIPER. L. M.

[Tones reverential, but firm.]

R. C. 129



1. The Lord is King! lift up thy voice, O earth, and all ye heavens, rejoice. From world to world the joy shall ring: "The Lord om - ni - po - tent is King!"

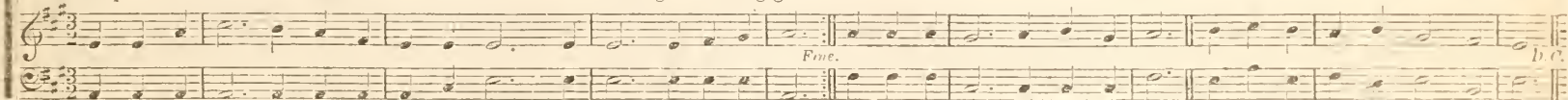


HARMAN. L. M.

Dr. L. MASON. From "THE HALLELUJAH."

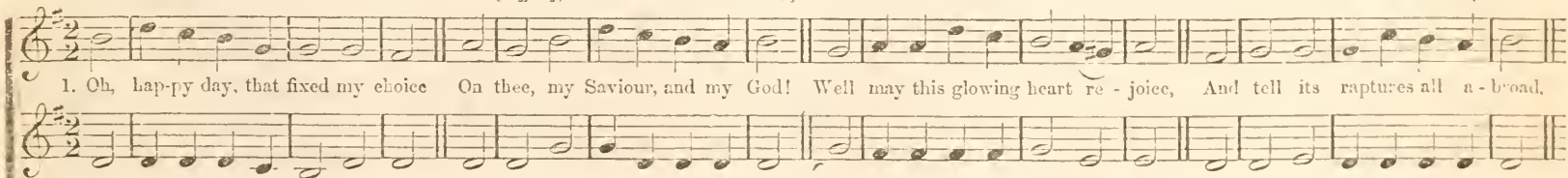


{ Sweet is the light of Sab-bath eve, And soft the sunbeam lingering there, }
 { For these blest hours the world I leave, Waft - ed on wings of love and prayer, } The time how love - ly, and how still! Peace shines and smiles on all be - l -
 d. c. The plain, the stream, the wood, the hill, All fair with evening's set - ting glow.

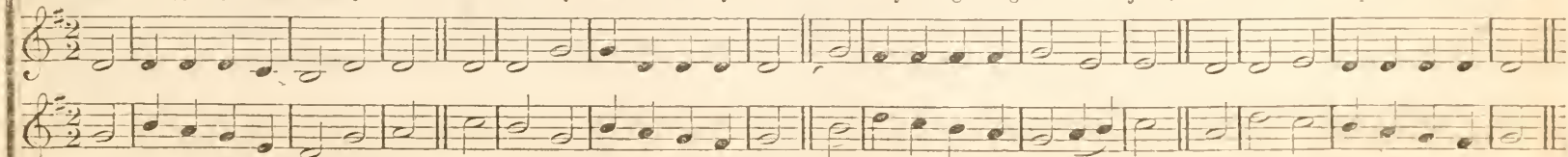


RAPHAEL. L. M.

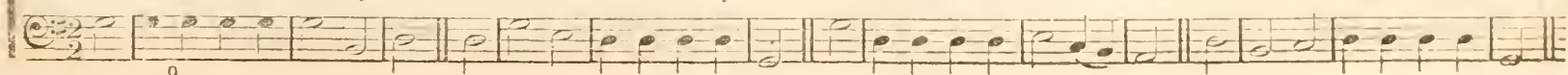
[Joyfully, but with reverence and tenderness.]



1. Oh, hap-py day, that fixed my choice On thee, my Saviour, and my God! Well may this glowing heart re - joice, And tell its raptures all a - broad,



2. Oh, hap-py bond, that seals my vows To him who me-rits all my love! Let cheer-ful an-thems fill his house, While to that sacred shrine I move,



2. The flower-y spring, at thy command, Perfumes the air, and paints the land; The sum-mer rays with vig - or shine, To raise the corn, and cheer the vine.

3. Seasons, and months, and weeks, and days, De-mul-suc-cess-ive songs of praise; Still be the cheer-ful hum-a-ne pail, With opening light and evening shade.

Thy hand, in au-tumn, rich - ly pours Thro' all our coasts re-dun-dant stores, And win-ters, softened by thy care, No more a face of hor - ror wear.

O may our more har-mo-nious tongue, In worlds unknown pur-sue the song; And in those brighter courts a-dore, Where days and years revolve no more.

HARMONY CHANT. L. M.

[Commence with tones slightly aspirated, increasing in clearness and intensity to the end.]

W. B. BRADBURY. From "JUBILEE."

1. Behold th' expected time draw near, The shades disperse, the dawn appear! Behold the wilderness assume The beauteous tints of Eden's bloom, The beauteous tints of Eden's, &c.

2. Events with prophecies conspire To raise our faith, our zeal to fire: The ripening fields, already white. Present a harvest to the sight, Present a harvest to the sight.

ALDERWAY. L. M.

[This tune may be used to words of a more triumphant character.]



131

1. Re - turn, my soul, and sweet - ly rest On thy almight - y Father's breast; The bounties of his grace a - dore, And count his wondrous mercies o'er.

2. Thy mer - cy, Lord, preserved my breath, And snatched my fainting soul from death; Removed my sorrows, dried my tears, And saved me from sur-round-ing snares.

ERNAN. L. M.

DR. L. MASON. FROM "CANTICA LAUDIS."

1. Breathe, Holy Spi - rit, from a - bove, Un - til our hearts with fer - vor glow: Oh, kindle there a Saviour's love, True sympathy with hu - man woe.

2. Bid our con - flict - ing pas - sions cease, And ter - ror from each conscience flee; Oh, speak to ev - ery bo - som peace, Unknown to all who know not thee.

REINE L. M.

[As a general rule, when melodies ascend, the tones should increase in intensity and power.]

R.

1. How pleasant, how di - vine - ly fair, O Lord of hosts, thy dwell - ings are! With long de - sire my spi - rit faints, To meet th'as - sem - blies of thy saints.

2. My flesh would rest in thine a - bode; My pant - ing heart cries out for God: My God! my King! why shoul' I be So far from all my joys and thee!



1. Thro' ev-ery age, e-ter-nal God, Thou art our rest, our safe a-bode: High was thy throne ere heav-en was made, Or earth thy humble foot-stool laid.

2. Long hadst thou reigned ere time began, Or dust was fashioned in-to man; And long thy king-dom shall en-dure, When earth and time shall be no more.

SPRAY. L. M.

R.

1. Why, on the bend-ing wil-lows hung, Is-rael! still sleeps thy tuneful string?—Still mute re-mains thy sul-len tongue, And Zi-on's song de-nies to sing?

2. A-wake! thy sweetest raptures raise; Let harp and voice u-nite their strains: Thy promised King his seep-ter sways; Je-sus, thine own Mes-si-ah, reigns!

MEED. L. M.

G. F. Root. From "SAB. BELL."

1. How sweetly flowed the gos-pel sound, From lips of gen-tle-ness and grace, When list-ening thou-sands gathered round, And joy and rever-ence filled the place.

2. "Come, wander-ers, to my Fa-ther's home, Come, all ye wea-ry ones, and rest:" Yes, sa-cred Teacher, we will come, O-bey thee, love thee, and be blest.

1. Why should we weep for those who die! Those bless-ed ones who weep no more? Je-sus hath called them to the sky, And glad-ly have they gone to - fore.

4. Far in the dis-tant heavens they shine, But still with borrowed lus-ter glow: Saviour, the beams are on-ly thine, Of saints a-bove, or saints be-low.

CARPENTER. L. M.

[The circumstances would be unusual when tones of this character could be properly used in public worship. The Solo may be sung by a Tenor or Soprano voice.]

SOLO

Grace! 't is a sweet, a charming theme; My thoughts rejoice at Je-sus' name: Ye an-gels! dwell up-on the sound; Ye heavens! re-lect it to the ground.

CHORUS.

Grace! 't is a sweet, a charming theme; My thoughts rejoice at Je-sus' name: Ye an-gels! dwell up-on the sound; Ye heavens! re-lect it to the ground.

YEW. L. M.

[A suitable form for congregational singing.]

G. F. R.

1. Now let our mournful songs re-cord The dy-ing sor-rows of our Lord; When he complained, in tears and blood, As one for-sak-en of His God.

2. The Jews be-held him thus for-lorn, And shook their heads, and laughed in scorn; 'He rescued others from the grave; Now let him try him-self to save.'

1. Why will ye waste on tri-fling cares That life which God's com-pas-sion spares? While, in the va-rious range of thought, The one thing need-ful is for-got.

2. Shall God in-vite you from a-bove? Shall Je-sus urge his dy-ing love? Shall troubled con-science give you pain? And all these pleas u-nite in vain?

ARCHWELL. L. M.

[With dignity and solemnity. Tones somber and large.]

R.

1. O bow thine ear, E-ter-nal One! On thee our heart a-dor-ing calls; To thee the fol-low-ers of thy Son Have raised, and now de-vote these walls.

2. Here let thy ho-ly days be kept; And be this place to wor-ship given, Like that bright spot where Ja-cob slept, The house of God, the gate of heaven.

MEROE. L. M.

W. B. B. From "THE JUBILEE."

1. Je-sus, and shall it ev-er be— A mor-tal man ashamed of thee? Ashamed of thee, whom an-gels praise, Whose glories shine thro' end-less days?

2. Ashamed of Jesus!—that dear Friend, On whom my hopes of heaven de-pend! No! when I-blush, be this my shame, That I no more re-vere his name.

1. Thee will I love, my Strength and Tower, Thee will I love, my Joy and Crown, Thee will I love with all my power, In all my works, and thee a-lone

2. In darkness will-ing-ly I strayed, I sought thee, yet from thee I roved; Far wide my wandering thoughts were spread, Thy creatures more than thee I loved:

IRVING. L. M. 6 lines.

J. M. PELTON.

Thee will I love, till that pure fire Fills my whole soul with strong desire.

And now, if more at length I see, 'Tis thro' thy light, and comes from thee.

1. Fa-ther of mer-cies, God of love! Oh, hear an hum-ble suppliant's cry!

2. I urge no mer-its of my own, No worth, to claim thy gracious smile:

Bend from thy lof-ty seat a-bove, Thy throne of glorious ma-jes-ty: Oh, deign to hear my mourn-ful voice, And bid my droop-ing heart re-joice!

No: when I bow be-fore thy throne, Dare to con-verse with God a-while, Thy name, blest Je-sus, is my plea—Dearest and sweet-est name to me!

1. My shepherd is the liv - ing Lord; Now shall my wants be well supplied: His providence and ho - ly word Be - come my safe - ty and my guide.

2. In pastures where sal - va - tion grows He makes me feed, he makes me rest; There living wa - ter gen - tly flows, And all the fool's di - vine - ly blest.

WASSEA. L. M. Double. Or 6 lines, by omitting the repeat.

⊕

D. C.

1. { Sweet is the work, my God, my King, To praise thy name, give thanks, and sing; } To show thy love by morning light, And talk of all thy truth at night. } 2. Sweet is the day of sa - cred rest; No mor - tal cares shall seize my breast; d. c. Oh, may my heart in tune be found, Like David's harp of so - lemn sound.

SEDGWICK. L. M. [With energetic and clear tones.]

R.

1. Come, let us sing the song of songs— The saints in heaven began the strain— The homage which to Christ belongs; "Worthy the Lamb, for he was slain!"

2. Slain to re - deem us by his blood, To cleanse from every sin - ful stain, And make us kings and priests to God— "Worthy the Lamb, for he was slain!"

BELLTOWER. L. M.

[Joyfully Increase in power to the end.]



137

1. My opening eyes with rapture see The dawn of thy re- turn - ing day; My thoughts, O God, as- cend to thee, While thus my ear- ly vows I pay.

2. Oh! bid this tri - fling world re - tire, And drive each ear-nal thought a - way; Nor let me feel one vain de- sire— One sinful thought thro' all the day.

PALMERSTON. L. M.

[Do not take the time so fast as to hurry the eighth notes at the close.]

W. B. BRADBURY.

1. Lord, who shall in thy hill abide, And dwell for ever near thy side? Who walks in wisdom all his days, Whose heart agrees with all he says, Whose heart agrees with all he says.

2. Who has not done his neighbor wrong; Nor borne a slander on his tongue; Who shuns the vile and loves the good. And to his oath, tho' injured, stood, And to his oath, tho' injured, &c.

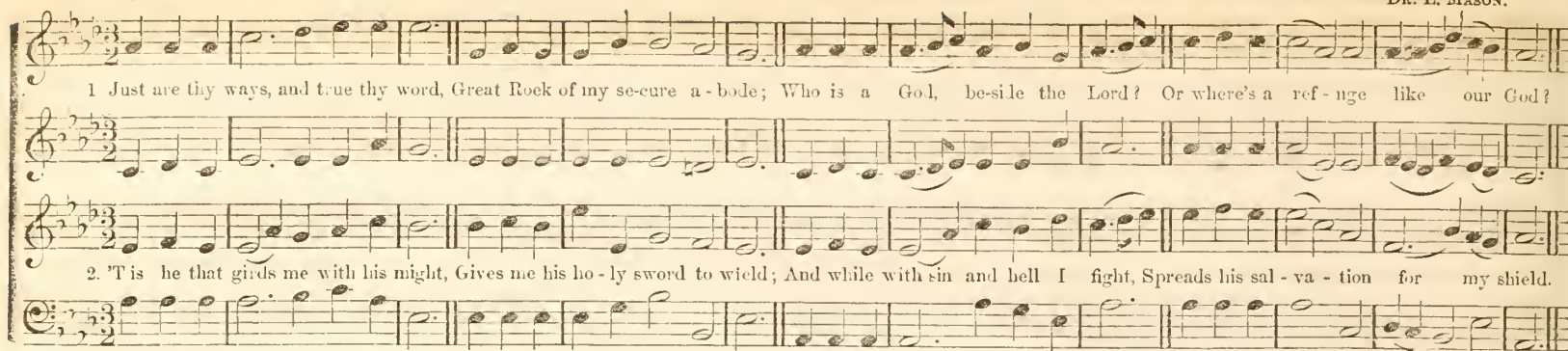
TERHUNE L. M.

[With reverence and awe. Tones somber and slightly aspirated.]

R.

1. Be- fore Je - ho - vah's aw- ful throne, Ye nations, bow with sa- cred joy: Know that the Lord is God a - lone; He can cre-ate, and he de-destroy.

2. His sovereign power, without our aid, Made us of clay, and formed us men; And when, like wan- dering sheep we stray'd, He brought us to his fold a - gain.

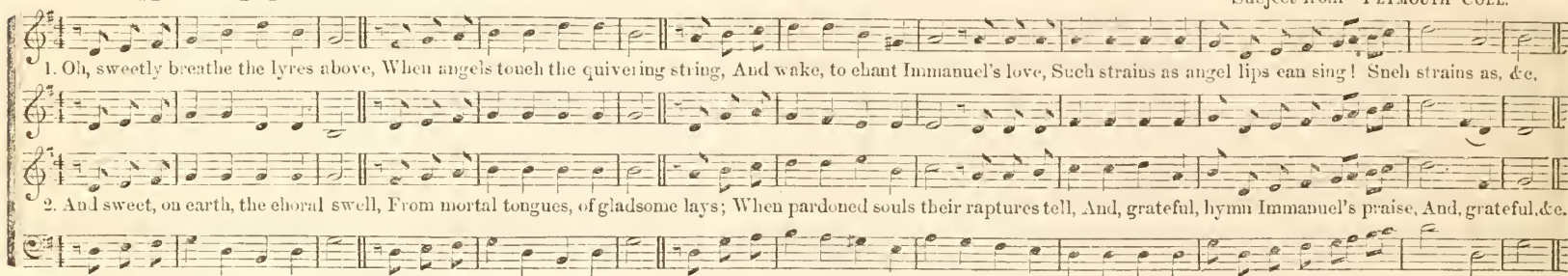


1. Just are thy ways, and true thy word, Great Rock of my se-cure a-bode; Who is a God, be-side the Lord? Or where's a ref-uge like our God?

2. 'Tis he that girds me with his might, Gives me his ho-ly sword to wield; And while with sin and hell I fight, Spreads his sal-va-tion for my shield.

PLYMOUTH. L. M.

Subject from "PLYMOUTH COLL."



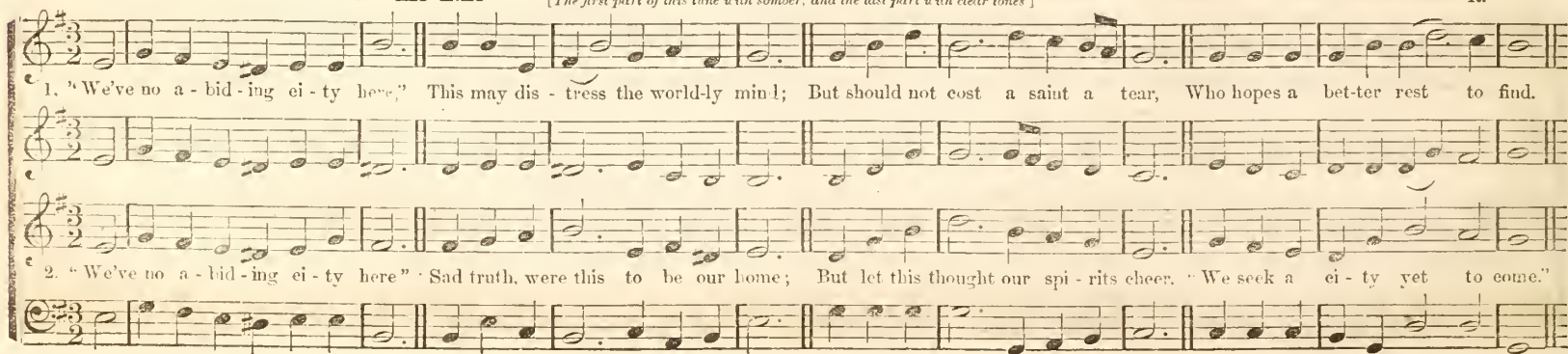
1. Oh, sweetly breathe the lyres above, When angels touch the quivering string, And wake, to chant Immanuel's love, Such strains as angel lips can sing! Such strains as, &c.

2. And sweet, on earth, the choral swell, From mortal tongues, of gladsome lays; When pardoned souls their raptures tell, And, grateful, hymn Immanuel's praise, And, grateful, &c.

DECANDRIA. L. M.

[The first part of this tune with somber, and the last part with clear tones]

R.



1. "We've no a-bid-ing ei-ty here," This may dis-tress the world-ly mind; But should not cost a saint a tear, Who hopes a bet-ter rest to find.

2. "We've no a-bid-ing ei-ty here" Sad truth, were this to be our home; But let this thought our spi-rits cheer, "We seek a ei-ty yet to come."

1. How sweet the hour of closing day, When all is peace-ful and se-rene; And when the sun with cloudless ray Sheds mel-low lus-ter o'er the scene!

2. Such is the Christian's part-ing hour.—So peace-ful-ly he sinks to rest; When faith, endued from heaven with power, Sustains and cheers his languid breast.

OTTAWA. L. M.

[No music should be sung so fast as to make the words indistinct.]

Zi-on, awake! thy strength renew, Put on thy robes of beauteous hue; Church of our God, arise, and shine, Bright with the beams of truth divine!

Zi-on, a-wake! thy strength re-new, Church of our God, a-rise, and shine, Bright with the beams of truth divine!

LAURUS. L. M.

[With delicate and graceful expression.]

G. F. R.

1. Still eve-ning comes, with gen-tle shade, Sweet harbin-ger of ban-n-y rest From toilsome hours and anxious thoughts Revolv-ing in the pensive breast.

2. Re-ful-gent day in darkness sets; The nois-y crowds are hushed in sleep; Harsh sounds to gentle murmur's turn. As o'er the field the zephyrs sweep.

1. The heavens declare thy glory, Lord! In ev-ery star thy wis-dom shines; But when our eyes be-hold thy world, We read thy name in fair-er lines.

2. The rolling sun, the changing light, And night and day thy power confess; But the blest vol-ume thou hast writ Re-veals thy jus-tice and thy grace.

PHILEO. L. M.

SOLO. (Soprano or Tenor.)

[Slow and smooth. Suited for choir practice.]

R.

Sweet is the light of Sab-bath eve, And soft the sunbeams lingering there; For these blest hours, the world I leave, Wafted on wings of faith and prayer.

CHORUS.

Sweet is the light of Sab-bath eve, And soft the sunbeams lingering there; For these blest hours, the world I leave, Wafted on wings of faith and prayer.

CORYLUS. L. M.

[With pathos and tenderness.]

G. F. R.

1. Sun of my soul! thou Saviour dear, It is not night if thou be near: Oh, may no earth-born cloud a-rise To hide thee from thy ser-vant's eyes!

2. When soft the dews of kind-ly sleep My wearied eye-lids gen-tly steep, Be my last thought,—how sweet to rest For-ev-er on my Sa-viour's breast!

MENVILLE. L. M.

[Sing this tune until you understand and like it.]

ARR. FROM MENDELSSOHN, BY DR. L. MASON.

141

1. To thee, great God, I make my prayer, Do thou my sup- pli - ca - tions hear; Let me not sink, o'erwhelmed in grief, But kind - ly send my soul re - lief.

2. Oh let me now thy goodness prove, Thy ten - der mercies, and thy love; Turn not a - way, O Lord, thy face, But hear, and heal me with thy grace.

BLISSFIELD. L. M.

[For choir practice. Not too fast.]



SOLO Soprano.
We sing the bright and morn - ing star! We sing the spring of life and love; See how its rays diffu ed from far,..... Conduet us to the realms a - bove.

CHORUS.
We sing the bright and morning star! We sing the spring of life and love; See how its rays dif - fused from far, Con - duct us to the realms above.

CHESTNUT-WOOD. L. M.

[Begin with somber and end with clear and triumphant tones.]

GEO. F. ROOT.

1. Lord, I am thine, en - tire - ly thine, Purchased and saved by blood di - vine; With full con - sent I thine would be, And own thy sovereign right in me.

2. My flesh shall slumber in the ground Till the last trumpet's joy - ful sound; Then burst the chains with sweet surprise, And in my Savionr's in - age rise.



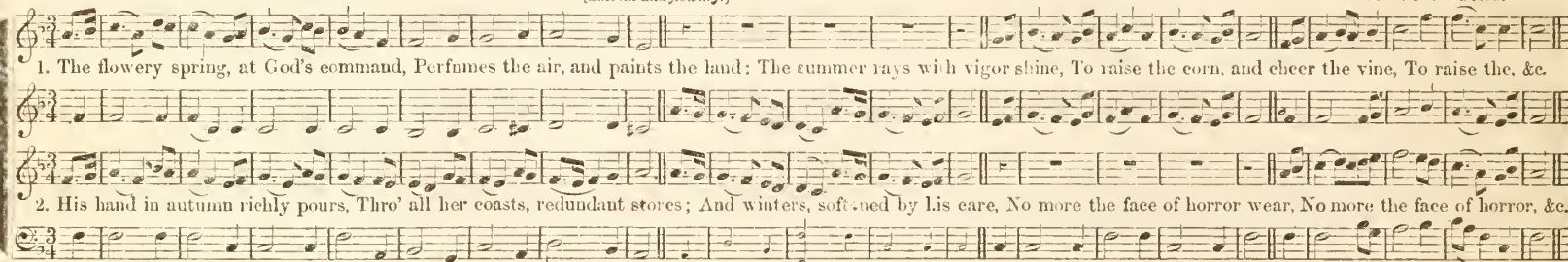
{ Come, O my soul! in sa-cred lays, Attempt thy great Cre-a-tor's praise: }
 { But, oh, what tongue can speak his fame! What mor-tal verse can reach the theme! } Enthroned a-mid the radiant spheres, He, glo-ry, like a gar-ment, wears;
 d. c. To form a robe of light di-vine, Ten thousand suns a-round him shine.



GREEN RIVER. L. M.

[Smooth and flowing.]

W. B. BRADBURY.

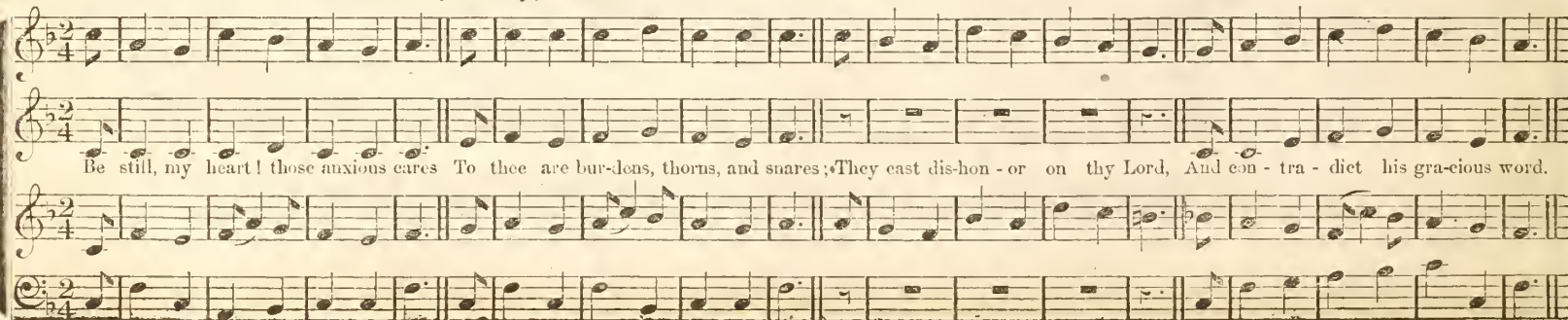


1. The flowery spring, at God's command, Perfumes the air, and paints the land; The summer rays with vigor shine, To raise the corn, and cheer the vine, To raise the, &c.

2. His hand in autumn richly pours, Thro' all her coasts, redundant stores; And winters, softened by His care, No more the face of horror wear, No more the face of horror, &c.

FAULD. L. M.

[Meditatively.]



Be still, my heart! those anxious cares To thee are bur-dens, thorns, and snares; They cast dis-hon-or on thy Lord, And con-tra-dict his gra-cious word.

1. There is..... a stream.... whose gen - - - tle flow.... Sup - plies the eit - - - y of..... our God;

2. That sa - - - cred stream, thy ho - - - ly word, Our grief al - lays..... our fear..... con - trols:

Life, love..... and joy..... still glid - - - ing through, And wa - - - tering our..... di - vine..... a - bode.

Sweet peace..... thy prom - - - i - ses af - ford, ... And give..... new strength..... to faint - - - ing souls.

MARBECK. L. M.

[Smooth and graceful.]

R. R. FROHOCK.

1. From ev - ery stormy wind that blows, From ev - ery swelling tide of woes, There is a calm, a sure re - treat; 'Tis found beneath the mer - cy - seat.

2. There is a place where Je - sus sheds The oil of gladness on our heads.—A place, than all besides, more sweet; It is the blood-bought mer - cy - seat.

SOLO. (Tenor or Soprano.)

1. Soft be the gen - tly breathing notes That sing the Saviour's dy - ing love; Soft as the evening ze - phyr floats, And soft as tune - ful lyres a - bove.

CHOIRS.

2. Soft as the morning dews descend, While warbling birds ex - ult - ing soar, So soft to our al - might - y Friend Be ev - ery sigh our bo - soms pour.

3. Pure as the sun's en - livening ray, That scat - ters life and joy a - broad; Pure as the lu - cid orb of day, That wide proclaims its Ma - ker, God.

4. Pure as the breath of ver - nal skies, So pure let our con - tri - tion be; And pure - ly let our sor - rows rise To him who bled up - on the tree.

CEPHAS. L. M. Double.

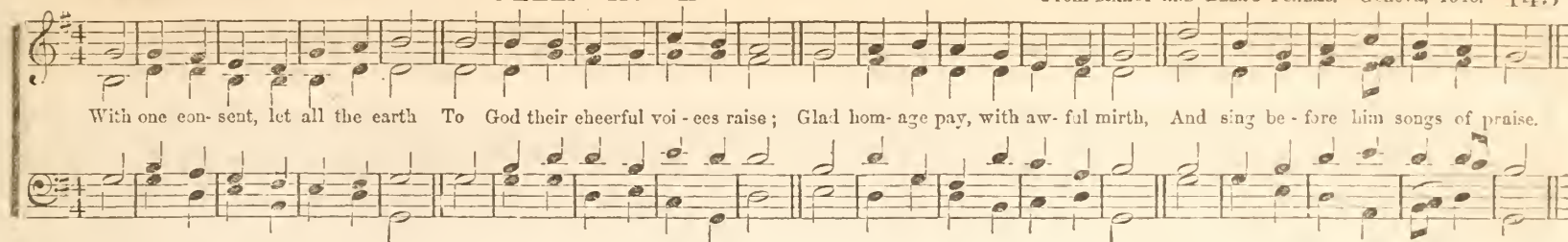
DR. L. MASON. From "THE CAR. SACRA."

1. The spa - cious fir - ma - ment on high, With all the blue e - the - real sky, And spangled heavens, a shining frame, Their great O - ri - gi - nal pro - claim,

3. Soon as the evening shades prevail, The moon takes up the wondrous tale, And nightly, to the listening earth, Re - peats the sto - ry of her birth.

2. Th' unwearied sun, from day to day, Does his C - e - a - tor's power dis - play, And pub - lish - es to ev - ery land The work of an Al - might - y hand.

4. While all the stars that round her burn, And all the plan - ets, in their turn, Con - firm the ti - dings, as they roll, And spread the truth from pole to pole.



With one con-sent, let all the earth To God their cheerful voi-ees raise; Glad hom-age pay, with aw-ful mirth, And sing be-fore him songs of praise.

HAMBURG. L. M.

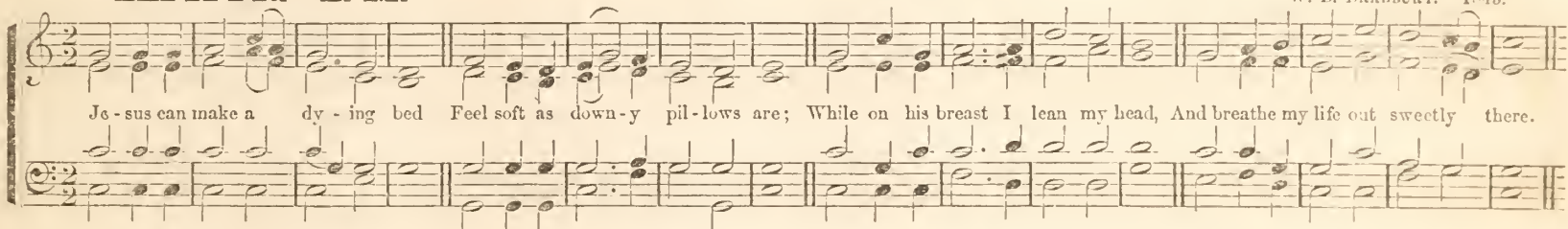
Arr. from a Gregorian Chant, by Dr. L. Mason.



Thou great In-structor, lest I stray, Oh, teach my err-ing feet thy way! Thy truth, with ever fresh de-light, Shall guide my doubtful steps a-right.

ZEPHYR. L. M.

W. B. BRADBURY. 1843.



Je-sus can make a dy-ing bed Feel soft as down-y pil-lows are; While on his breast I lean my head, And breathe my life out sweetly there.

WARD. L. M.

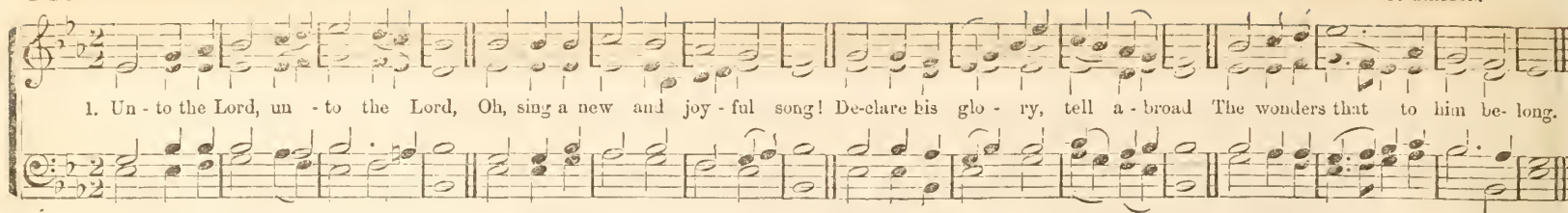
Arr. from a Scotch tune by Dr. L. Mason.



There is a stream, whose gentle flow Supplies the ci - ty of our God; Life, love, and joy still gliding through, And wa'tring our di-vine a - bode.

146 DUKE STREET. L. M.

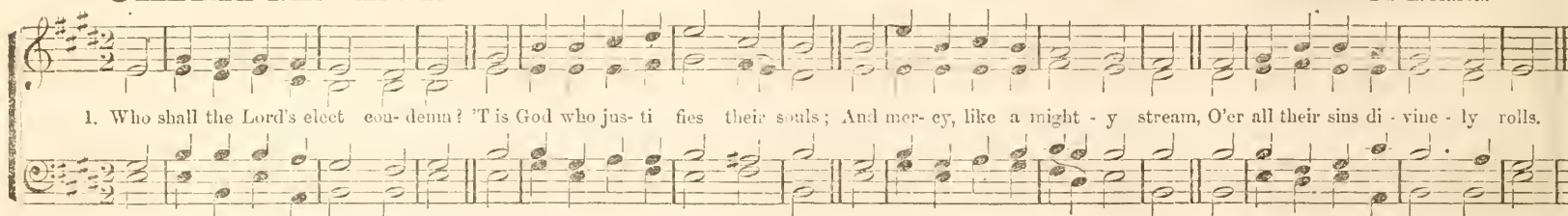
J. HATTON.



1. Un - to the Lord, un - to the Lord, Oh, sing a new and joy - ful song! De - clare his glo - ry, tell a - broad The wonders that to him be - long.

UXBRIDGE. L. M.

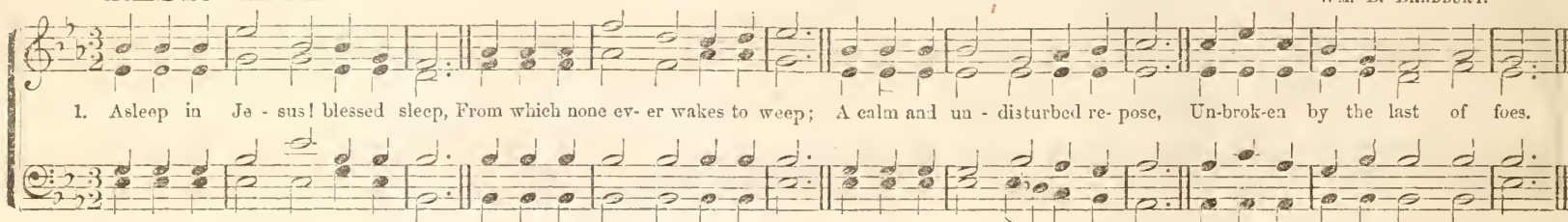
DR L. MASON.



1. Who shall the Lord's elect con - demn? 'Tis God who jus - ti - fies their souls; And mer - cy, like a might - y stream, O'er all their sins di - vine - ly rolls.

REST. L. M.

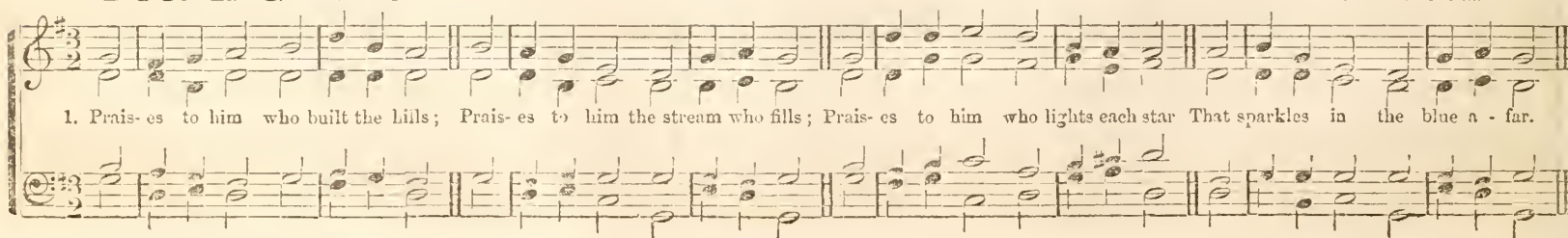
WM. B. BRADBURY.



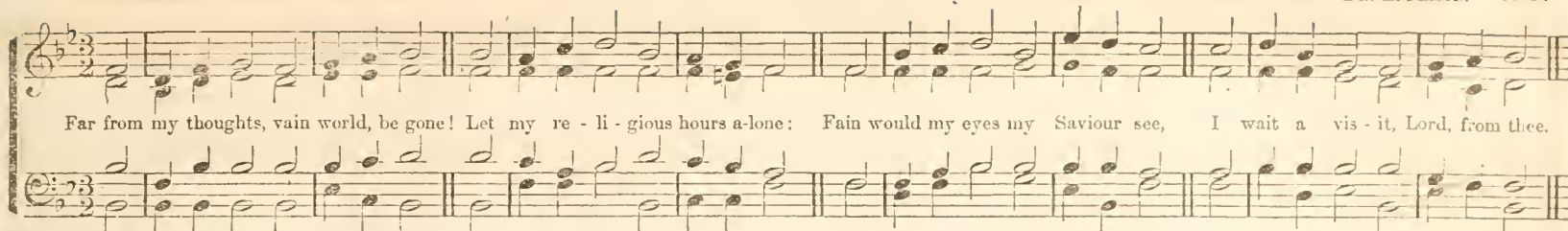
1. Asleep in Je - sus! blessed sleep, From which none ev - er wakes to weep; A calm and un - disturbed re - pose, Un - brok - en by the last of foes.

ROCKINGHAM. L. M.

From "CARMINA SACRA."



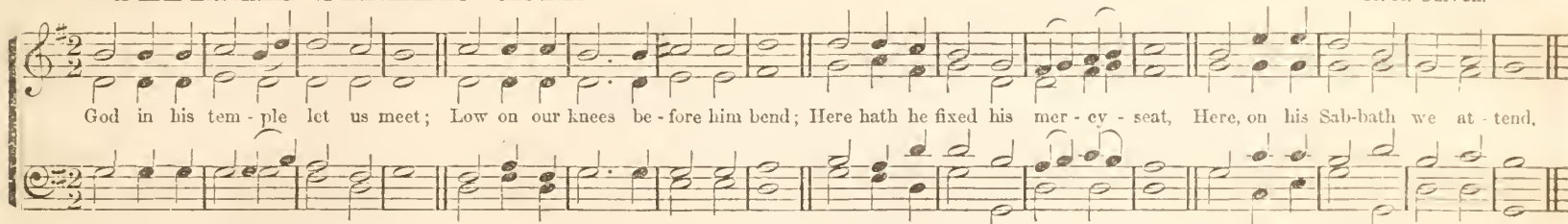
1. Prais - es to him who built the hills; Prais - es to him the stream who fills; Prais - es to him who lights each star That sparkles in the blue a - far.



Far from my thoughts, vain world, be gone! Let my re - li - gious hours a-lone: Fain would my eyes my Saviour see, I wait a vis - it, Lord, from thee.

FEDERAL STREET. L. M.

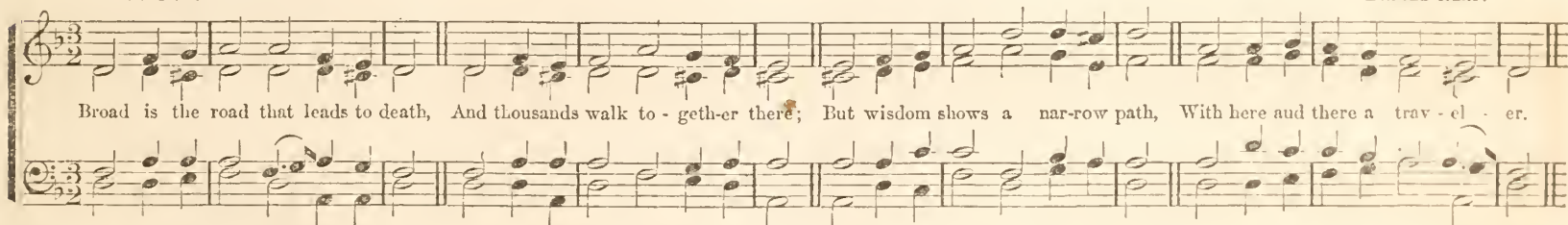
H. K. OLIVER.



God in his tem - ple let us meet; Low on our knees be - fore him bend; Here hath he fixed his mer - cy - seat, Here, on his Sab-bath we at - tend.

WINDHAM. L. M.

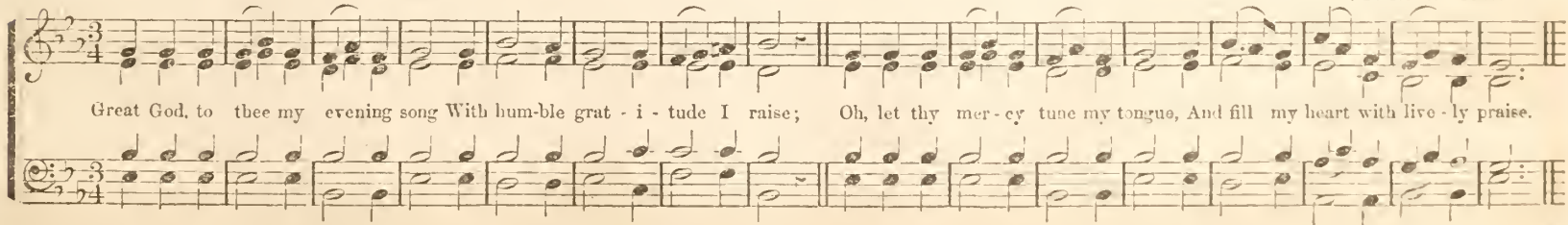
DANIEL READ.



Broad is the road that leads to death, And thousands walk to - geth-er there; But wisdom shows a nar-row path, With here and there a trav - el - er.

ROSEDALE. L. M.

G. F. REOR. 1843.



Great God, to thee my evening song With hum - ble grat - i - tude I raise; Oh, let thy mer - cy tune my tongue, And fill my heart with live - ly praise.

1. Our Fa-ther, God, who art in heaven, All hallowed be thy name! Thy king-dom eome; thy will be done, In earth and heaven the same!

2. Give us, this day, our dai-ly bread; And, as we those for-give Who sin a-gainst us, so may we For-giv-ing grace re-ceive.

3. In-to tempt-a-tion lead us not; From e-vil set us free; And thine the king-dom, thine the power And glo-ry, ev-er be.

RUSSELL. C. M.

[Smoothly. Tones clear and elastic.]

1. When beauty clothes the fer-tile vale, And blos-soms deck the spray, And fragrance breathes in ev-ery gale, How sweet the ver-nal day!

2. Hark! how the feathered war-blers sing! 'Tis na-ture's cheer-ful voice; Soft mu-sic hails the love-ly spring, And woods and fields re-joice.

ROCKBRIDGE. C. M.

G. F. R.

1. Thro' all the changing scenes of life, In trou-ble, and in joy, The prais-es of my God shall still My heart and tongue em-ploy.

2. Of his de-liver-ance I will boast, Till all, who are dis-trest, From my ex-am-ple com-fort take, And charm their griefs to rest.

DIAMOND CROWN. C. M.

[With power, intensity, and dignity of tone.]

R. 149

1. Lift up your heads, e - ter - nal gates! Un - fold, to en - ter - tain The King of glo - ry; see! he comes With his ce - les - tial train.

2. Who is this King of glo - ry—who? The Lord, for strength re - nowned; In bat - tle might - y; o'er his foes E - ter - nal vic - tor crowned.

STARL. C. M.

[Let the voices diminish at the close of the third and fourth lines.]

F. C. W.

1. With joy we med - i - tate the grace Of our High Priest a - bove: His heart is made of ten - der - ness, His heart is made of ten - der - ness—It melts with pitying love.

2. Touched with a sympathy within, He knows our fee - ble frame; He knows what sore temptations mean, He knows what sore temptations mean, For he has felt the same.

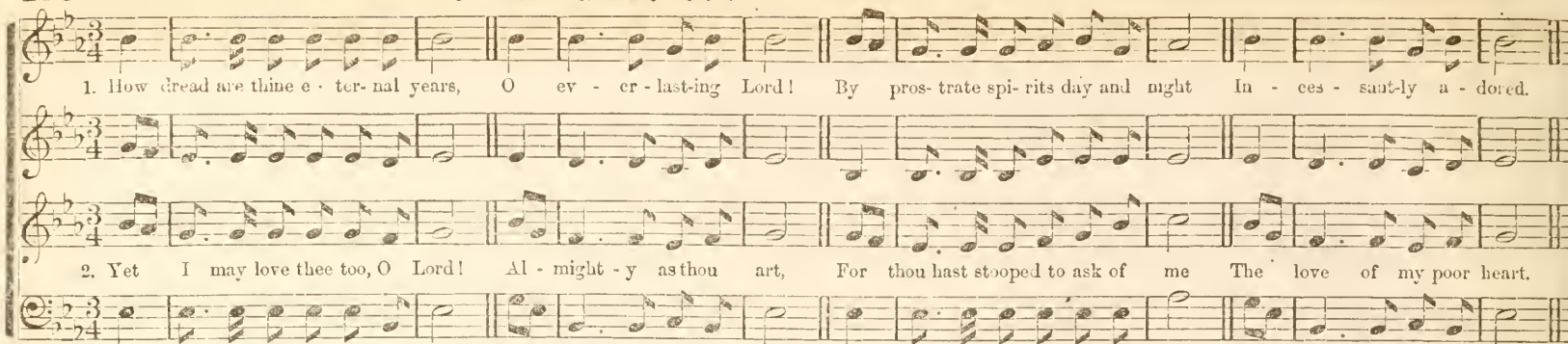
LAUREL HILL. C. M.

[With gentle expression, but tones not too somber.]



1. Dear as thou wert, and just - ly dear, We will not weep for thee: One thought shall check the start - ing tear: It is, that thou art free.

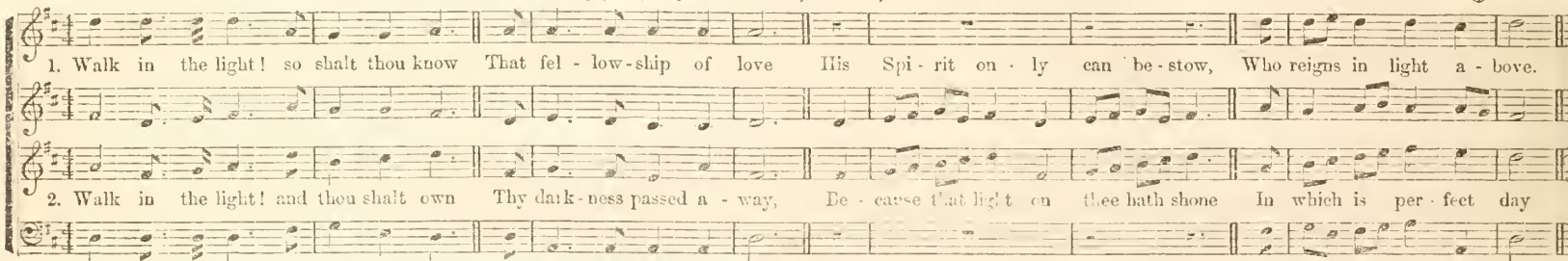
2. And thus shall faith's con - sol - ing power The tears of love re - strain: Oh, who that saw thy part - ing hour, Could wish thee lack a - gain!



1. How dread are thine e - ter - nal years, O ev - er - last - ing Lord! By pros - trate spi - rits day and night In - ces - sant - ly a - dored.

2. Yet I may love thee too, O Lord! Al - might - y as thou art, For thou hast stooped to ask of me The love of my poor heart.

CHARTER. C. M.

[With intensity of tone, and forcible utterance of the words.]


1. Walk in the light! so shalt thou know That fel - low - ship of love His Spi - rit on - ly can be - stow, Who reigns in light a - bove.

2. Walk in the light! and thou shalt own Thy dark - ness passed a - way, Be - cause that light on thee hath shone In which is per - fect day

VALLEY SPRING. C. M.

[Connectedly, and not fast.]


1. How sweet, how heavenly is the sight, When those who love the Lord In one an - oth - er's peace de - light, And so ful - fill his word!

2. When each can feel his brother's sigh, And with him bear a part! When sor - row flows from eye to eye, And joy from heart to heart!

1. See Is - rael's gen - tle Shepherd stand With all en - gag - ing charms; Hark, how he calls the ten - der lambs, And folds them in his arms!

2. "Per - mit them to ap - proach," he cries, "Nor scorn their hum - ble name; For 't was to bless such souls as these, The Lord of an - gels came."

WILMARTH. C. M.

[Tones clear and joyful, but not large nor ponderous.]

M. O.

1. When brighter suns and mild - er skies Proclaim the ope - ning year, What va - rious sounds of joy a - rise! What prospects bright ap - pear!

2. Earth and her thousand voi - ces give Their thou - sand notes of praise; And all, that by his mer - cy live, To God their off - 'rings raise.

CALM. C. M.

[If the heart is in sympathy with the subject, the voice will be also.]

+

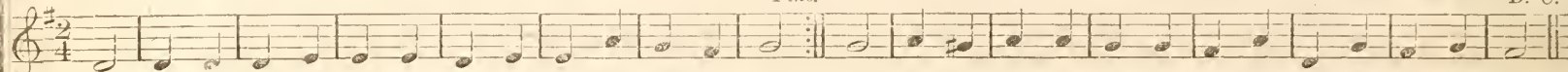
1. Think gen - tly of the err - ing one! And let us not for - get, How - ev - er dark - ly stained by sin, He is our bro - ther yet.

2. Heir of the same in - her - it - ance Child of the self - same God, He hath but stum - bled in the path We have in weak - ness trod.



Fine.

D. C.

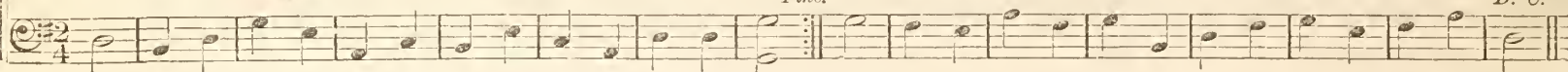


1. Let chil - dren hear the might - y deeds, Which God performed of old, } He bids us make his glo - ries known, His works of power and grace;
 Which in our young - er years we saw, And which our fa - thers told. }
 D. C. And we'll con - vey his won - ders down Thro' ev - ery ris - ing race.



Fine.

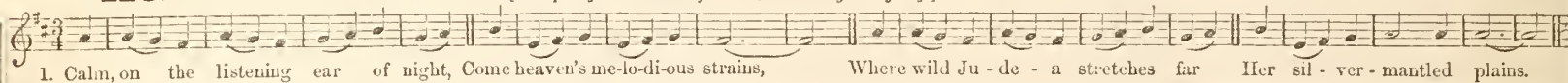
D. C.



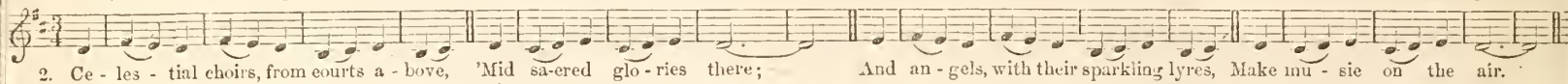
HORTENSE. C. M.

[With purity and sweetness of tone. Swell the long notes gently.]

G. F. R.



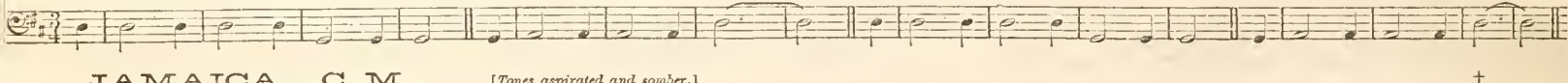
1. Calm, on the listening ear of night, Come heaven's me-lo-di-ous strains, Where wild Ju - de - a stretches far Her sil - ver - mantled plains.



2. Ce - les - tial choirs, from courts a - bove, 'Mid sa - cred glo - ries there; And an - gels, with their sparkling lyres, Make mu - sic on the air.



3. The answering hills of Pa - les - tine Send back the glad re - ply; And greet, from all their ho - ly heights, The dayspring from on high.



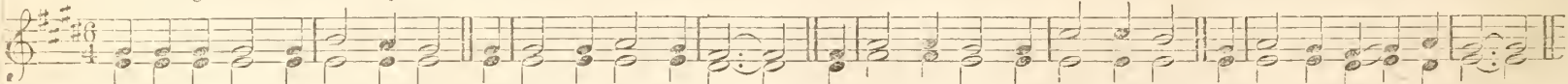
JAMAICA. C. M.

[Tones aspirated and somber.]

†



1. Thou must go forth a - lone, my soul! Thou must go forth a - lone, To oth - er scenes, to oth - er worlds, That mor - tal hath not known.



2. Thou must go forth a - lone, my soul, To tread the nar - row vale; But he, whose word is sure, hath said His mer - cy shall not fail.



1. There is a time, we know not when— A point, we know not where, That marks the des - ti - ny of men, To glo - ry or de - spair.

2. There is a line, by us un - seen, That cross - es ev - ery path; The hid - den boun - da - ry between God's patience and his wrath.

WELLMORE. C. M.

[Throw out the voices with fullness and intensity.]

J. M. F.

1. Lift up to God the voice of praise, Whose breath our souls inspired; Loud and more loud the anthems raise, With grateful ardor fired, With grate - - ful ar - dor fired.

2. Lift up to God the voice of praise, Whose goodness passing thought, Leads every moment, as it flies. With ben - e - fits un - sought, With ben - - e - fits unsought.

GREEN HILL. C. M.

[With earnest but tender expression.]

†

1. Je - sus! the ver - y thought of thee With glad - ness fills my breast; But dear - er far thy face to see, And in thy presence rest.

2. Nor voice can sing, nor heart can frame, Nor can the memory find A sweet - er sound than thy blest name, O Sa - viour of man - kind!

1. { Beyond, be-yond that bound-less sea, A-bove that dome of sky, }
 { Further than thought it-self can see, Thy dwell-ing is on high. } Yet dear the aw-ful thought to me, That thou, my God, art nigh:-

4. { We hear thy voice when thun-ders roll Through the wide fields of air; }
 { The waves o-bey thy dread con-trol; But still, thou art not there: } Where shall I find him, O my soul, Who yet is ev-ery-where?

EDEN. C. M.

[Tones recerent b t not too somber.]

1. My God! the covenant of thy love A-bides for ev-er sure; And in its matchless grace I feel My hap-pi-ness se-cure.

4. Thy covenant, in the dark-est gloom, Shall heavenly rays im-part, And when my eye-lids close in death, Sus-tain my faint-ing heart

AUGUSTA. C. M. Double.

REV. S. FLEMING.

1. { A-wake, my soul, stretch ev-ery nerve, And press with vig-or on; }
 { A heav-en-ly race de-mands thy zeal. And an im-mor-tal crown } 2. 'Tis God's all an-i-mat-ing voice That calls thee from on high; *d.c.*

d.c. 'Tis he whose hand pre-sents the prize To thine as-pir-ing eye.

1. Ye trem-bling souls, dis-miss your fears; Be mer-cy all your theme; Mer-cy, which like a riv-er flows In one e-n-tire stream.

2. Fear not the powers of earth and hell: God will these powers re-strain; His might-y arm their rage re-pol, And make their ef-forts vain.

HEARTH-STONE. C. M.

[Give out the tones with tenderness and pathos.]

1. Hap-py the home, when God is there, And love fills ev-ery breast; Where one their wish, and one their prayer, And one their heavenly rest.

2. Hap-py the home where prayer is heard, And praise is wont to rise; Where parents love the sa-cred word, And live but for the skies.

3. Lord! let us in our homes a-gree, This bless-ed peace to gain; U-nite our hearts in love to thee, And love to all will reign.

NEW YORK TUNE. C. M.

Arr. by Dr. Mason. From "SAB. HY. & TUNE BOOK."

1. Thy goodness, Lord, our souls con-fess; Thy goodness we a-dore: A spring, whose bless-ings nev-er fail; A sea with-out a shore!

2. Sun, moon, and stars, thy love at-test In ev-ery gold-en ray; Love draws the cur-tains of the night, And love brings back the day.

1. Dear Ref-uge of my wea-ry soul, On thee, when sor-rows rise— On thee, when waves of trou-bles roll, My faint-ing hope re-lies.

2. To thee I tell each ris-ing grief, For thou a-lone canst heal; Thy word can bring a sweet re-lief For ev-ery pain I feel.

WIRTH. C. M.

W. B. BRADBURY. From "THE JUBILEE."

1. How sweet and heavenly is the sight, When those that love the Lord, In one an-oth-er's peace de-light, And thus ful-fill his word.

2. O, may we feel each oth-er's sigh, And with him bear a part; May sor-row flow from eye to eye, And joy from heart to heart.

SPRING TIME. C. M.

[Tones clear, not hollow nor forced.]

Geo. F. Root.

1. When beauty clothes the fertile vale, And blossoms deck the spray, And fragrance breathes in every gale, How sweet the vernal day! How sweet the vernal day!

2. Hark! how the feathered warblers sing! 'Tis nature's cheerful voice; Soft music hails the lovely spring, And wood and fields re-joice, And wood and fields rejoice.

1. With songs and hon - ors sounding loud, Ad - dress the Lord on high; O - ver the heaven he spreads his cloud, And wa - ters veil the sky.

2. He sends his showers of bless - ings down To cheer the plains be - low; He makes the grass the moun - tains crown, And corn in val - leys grow.

MILTON. C. M.

G. F. ROOT. FROM "SAB. BELL."

1. A - wake, my soul, to sound his praise, A - wake, my harp, to sing; Join, all my powers, the song to raise, And morn - ing in - cense bring.

2. A - mong the peo - ple of his care, And through the na - tions round, Glad songs of praise will I pre - pare, And there his praise re - sound.

MARAH. C. M.

[Tenderly.]

T. F. SEWARD.

1. A - las! and did my Sa - viour bleed? And did my Sov - ereign die? Would he de - vote that sa - cred head For such a worm as I?

2. Was it for crimes that I had done He groaned up - on the tree? A - maz - ing pit - y! grace un - known! And love be - yond de - gree!



1. Spirit of peace, ce-les-tial Dove! How ex-cel-lent thy praise! No rich-er gift than Chris-tian love Thy gra-cious power dis-plays.

2. Sweet as the dew on herb and flower That si-lent-ly dis-tills, At evening's soft and baln-y hour, On Zi-on's fruit-ful hills.

DEER-PATH. C. M.

GEORGE F. ROOT. FROM "SAB. BELL."

1. I'm not a-shamed to own my Lord, Or to de-fend his cause; Main-tain the hon-or of his word, The glo-ry of his cross.

2. Firm as his throne, his prom-ise stands, And he can well se-cure, What I've com-mit-ted to his hands, Till the de-ci-sive hour.

PLEIADES. C. M.

1. Hap-py the souls to Je-sus joined, And saved by grace a-lone:... Walk-ing in all his ways they find Their heaven on earth be-gun.

2. The church tri-umphant in thy love,—Their might-y joys we know: They sing the Lamb in hymns a-bove. And we, in hymns be-low.

1. A - rise, my soul! my joy-ful powers, And tri-umph in my God; A - wake, my voice, and loud pro-claim His glo - rious grace a - broad.

2. The arms of ev - er - last - ing love Be - neath my soul he placed, And on the Rock of A - ges set My slip - pery foot-steps fast.

STONY BROOK. C. M.

[Do not accent or a-pirate the last part of the dotted note.]



1. When I can read my ti - tle clear To mansions in the skies, I bid farewell to ev - ery fear, And wipe my weeping eyes, And wipe my weeping eyes.

2. Should earth against my soul engage, And hell-ish darts be huried, Then I can smile at Sa - tan's rage, And face a frowning world, And face a frowning world.

STANLEY. C. M.

[With reverence and awe. Tones somber and somewhat a-pirated.]

J. B. Puck.

1. How dread are thine e - ter - nal years, O ev - er - last - ing Lord! By pro-strate spi - rits day and night In - ces - sant - ly a - dored.

2. Yet I may love thee too, O Lord! Al - night - y as thou art, For thou hast stooped to ask of me The love of my poor heart.

1. How shall the young secure their hearts, And guard their lives from sin? Thy word the choicest rules impart, To keep the conscience clean, To keep the conscience clean.

2. 'Tis like the sun, a heavenly light, That guides us all the day; And, thro' the dangers of the night, A lamp to lead our way, A lamp to lead our way.

CLEMATIS. C. M.

[With simplicity and devoutness.]

M. O.

1. To thee, my Shep-herd and my Lord, A grate-ful song I'll raise; Oh, let the fee-blest of thy flock At-tempt to speak thy praise!

2. But how shall mor-tal tongue ex-press A sub-ject so di-vine? Do jus-tice to so vast a theme, Or praise a love like thine?

BOWER-SHADE. C. M.

G. F. R.

1. 'Tis by thy strength the mountains stand, God of e-ter-nal power! The sea grows calm at thy com-mand, And tem-pests cease to roar.

2. Thy morn-ing light and eve-ning shade Suc-cess-ive com-forts bring; Thy plen-teous fruits make har-vest glad; Thy flowers a-dorn the spring.

LEBANON. C. M.

(The song of one who has gone before.)

M. J. P. 161

1. Ye mourning saints, whose streaming tears Flow o'er your chil - dren dead, Say not, in trans - port of des - pair, That all your hopes are fled.

2. While, cleaving to that dar - ling dust, In fond dis - tress you lie, Rise, and with joy and reverence view A heavenly Pa - rent nigh.

GENTIAN. C. M.



1. Oh, hap - py they who know the Lord, With whom he deigns to dwell; He feeds and cheers them by his word, His arm sup - ports them well.

2. His pres - ence cheers us in our cares, And makes our bur - dens light; His gra - cious word dis - pels our fears, And gilds the gloom of night.

SAXON. C. M.

(Especially suited for congregational singing.)

G. F. R.

1. No, nev - er shall my heart des - pond, Long as my lips can pray; My lat - est breath, with ef - fort fond, Shall pass in prayer a - way.

2. There is a Leavenly mer - cy - seat To calm the sinner's fears; There is a Sa - viour, at whose feet The mourn - er dries his tears.

1. Our lit - tle bark, on boisterous seas, By cru - el tem - pests tost, With - out one cheer - ful beam of hope, Ex - pect - ing to be lost—

2. We to the Lord, in hum - ble prayer, Breathed out our sad dis - tress; Though fee - ble, yet, with con - trite hearts, We begged re - turn of peace.

MAPLE WOOD. C. M.

[With cheerful expression. Tones clear.]

R.

1. How did my heart re - joice to hear My friends de - vout - ly say: "In Zi - on let us all ap - pear, And keep the sol - emn day."

2. I love her gates, I love the road; Thy church, adorned with grace, Stands like a pal - ace, built for God, To show his mild - er face.

CASCADE. C. M. Double.

⊕.

1. { With songs and hon - ors sounding loud, Ad - dress the Lord on high; } He sends his showers of blessings down, To cheer the plains be - low;
 { Over the heavens he spreads his cloud, And wa - - tes vail the sky. }
 p. c He makes the grass the mountains crown, And eorn in val - leys grow.

Fine. *D. C.*

Fine. *D. C.*

1. How sweet, how heavenly is the sight, When those who love the Lord In one an-oth-er's peace de-light, And so ful-fill his word.

2. When each can feel his bro-ther's sigh, And with him bear a part! When sor-row flows from eye to eye, And joy from heart to heart!

SPIRES. C. M.

(For Choir practice. Solos for Soprano - ...)

G. F. R.

1. My soul, how love-ly is the place To which thy God re-sorts! 'Tis heaven to see his smiling face, Though in his earthly courts.

2. There the great Mon-arch of the skies His sav-ing power dis-plays; And light breaks in up-on our eyes With kind and quickening rays.

3. With his rich gifts the heavenly Dove Descends and fills the place, While Christ re-veals his wondrous love, And sheds a-broad his grace.

CHAPEL-WOOD. C. M.

[With simple, earnest, and joyful expression.]

1. O hap-py land! O hap-py land! Where saints and an-gels dwell; We long to join th't glo-ri-ous band, And all their an-thems swell.

2. But ev-ery voice in yon-der throng On earth has breathed a prayer; No lips untaught may join that song, Or learn the true re-joice.

1. Oh! for a shout of sa - cred joy To God, the sovereign King; Let ev - ery land their tongues em - ploy, And hymns of tri - umph sing.

2. Je - sus, our God, as - cends on high; His heaven - ly guards a - round At - tend him ris - ing through the sky, With trum - pets' joy - ful sound.

PRINCETON. C. M.

[Cheerfully. Tones intense and clear.]

1. Let saints be - low in con - cert sing With those to glo - ry gone: For all the servants of our King, In earth and heaven, are one.

2. One fam - i - ly— we dwell in him— One church a - bove, be - neath, Though now di - vid - ed by the stream—The nar - row stream of death.

WHITNEY. C. M.

[Slow and soft]

DR. L. MASON. From "THE HALLELUJAH."

1. There is a land, a hap - py land, Where tears are wiped away From ev - ery eye, by God's own hand, And night is turned to day, And night is turned to day.

2. There is a home, a hap - py home, Where way - worn travelers rest, Where toil and languor never come, And ev - ery mourner's blest, And every mourner's blest.

5. There is a crown, a dazzling crown, Bedecked with jewels fair: And priests and kings of high renown That crown of glory wear, That crown of glo - ry wear.

While shepherds watched their flocks by night, All seat-ed on the ground; The an-gel of the Lord came down, And glo-ry shone... a-round.

All seat-ed on the ground;..... And glo-ry shone... a-round.

While shepherds watched their flocks by night, The an-gel of the Lord came down, And glo-ry shone a-round.

All seat-ed on the ground; And glo-ry shone..... a-round.

FRANKLIN SQUARE. C. M. Double.

[Do not hurry the time.]

FINE.



D. S.

Sweet was the time, when first I felt The Saviour's pard'ning blood, Applied to cleanse my soul from guilt, And bring me home to God, And bring me home to God. 2. Soon as the morn'g light revealed, It's And, when the evening shade prevailed, His love was all my song, His love was all my song. [praises tuned my tongue;]

LUTE. C. M.

[Let the voices increase in intensity and power to the end of the tune.]



1. With love the Sa-viour's heart o'erflowed; Love spoke in ev-ery breath; Supreme it reigned, throughout his life, And triumphed in.... his death.

2. Be-hold, this new com-mand he gives To those that bear his name—That they shall one an-oth-er love, As he hath lov-ed them.

1. Soon as I heard my Fa-ther say, "Ye chil-dren, seek my grace," My heart re-plied, with-out de-lay, "I'll seek my Fa-ther's face."

2. Let not thy face be hid from me, Nor frown my soul a-way; God of my life! I fly to thee In each dis-tress-ing day.

EASTMAN. C. M.

[Gentle and flowing style.]

L. W. WHEELER.

1. When mus-ing sor-row weeps the past, And mourns the pres-ent pain, 'Tis sweet to think of peace at last, And feel that death is gain.

2. 'Tis not that murmuring thoughts a-rise, And dread a Fa-ther's will; 'Tis not that meek sub-mis-sion flies, And would not suf-fer still.

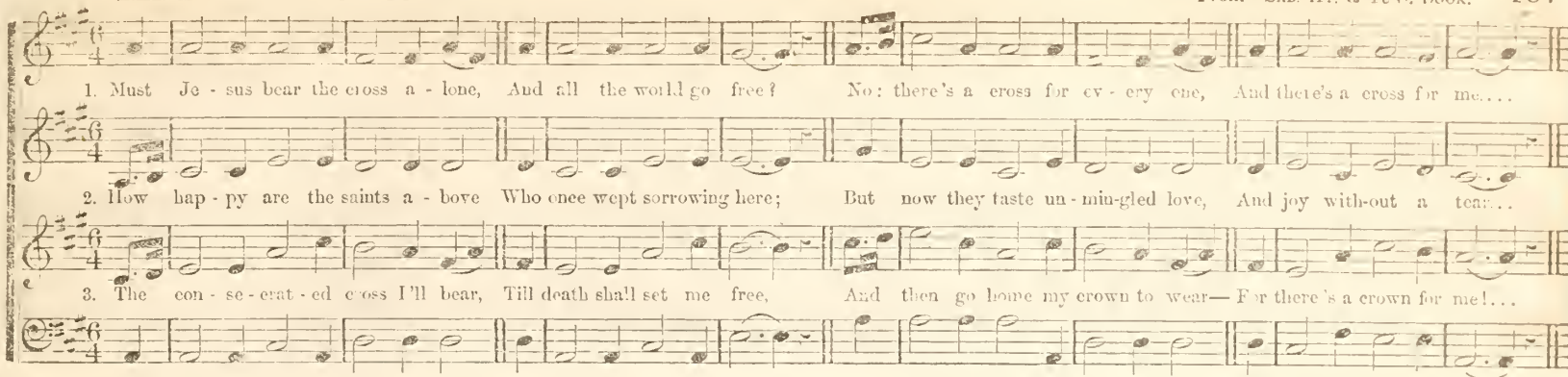
THAYER. C. M.

[With tenderness and pathos.]

GEO. B. LOOMIS.

1. Thou dear Re-deem-er, dy-ing Lamb, I love to hear of thee!... No mu-sic's like thy charm-ing name, Nor half so sweet can be....

2. Oh, may I ev-er hear thy voice In mer-cy to me speak... In thee, my Priest, will I re-ceive, And thy sal-va-tion seek....



1. Must Je - sus bear the cross a - lone, And all the world go free? No: there's a cross for ev - ery one, And there's a cross for me...

2. How hap - py are the saints a - bove Who once wept sorrowing here; But now they taste un - mingled love, And joy with-out a tear...

3. The con - se - crat - ed cross I'll bear, Till death shall set me free, And then go home my crown to wear— For there's a crown for me!...

HEARTLEIGH. C. M. Double.

Geo. F. Root.



1. To heaven I lift my wait - ing eyes: There all my hopes are laid; The Lord that built the earth and skies Is my per - pet - ual aid.

3. Is - rael, re - joice, and rest se - cure; Thy keep - er is the Lord: His wake - ful eyes em - ploy his power For thine e - ter - nal guard;

2. Their stead - fast feet shall nev - er fall Whom he de - signs to keep; His ear at - tends the soft - est call, His eyes can nev - er sleep.

4. He guards thy soul he keeps the breath Where thick - est dan - gers come: Go and re - turn, se - cure from death, Till God com - mands thee home.

Gird on thy sword, vic-torious Prince, Ride with ma-jes-tie sway, Thy ter-ror shall strike all thy foes, And make the world o-bey.

Gird on thy sword, vic-to-rious Prince, Ride with ma-jes - - tie sway, Thy ter-ror shall strike thro' thy foes, And make the world o-bey.

Gird on thy sword, victorious Prince, Ride with ma-jes - - tie sway, Thy ter-ror shall strike thro' thy foes, ... And make the world o-bey.

AVENA. C. M. Double.

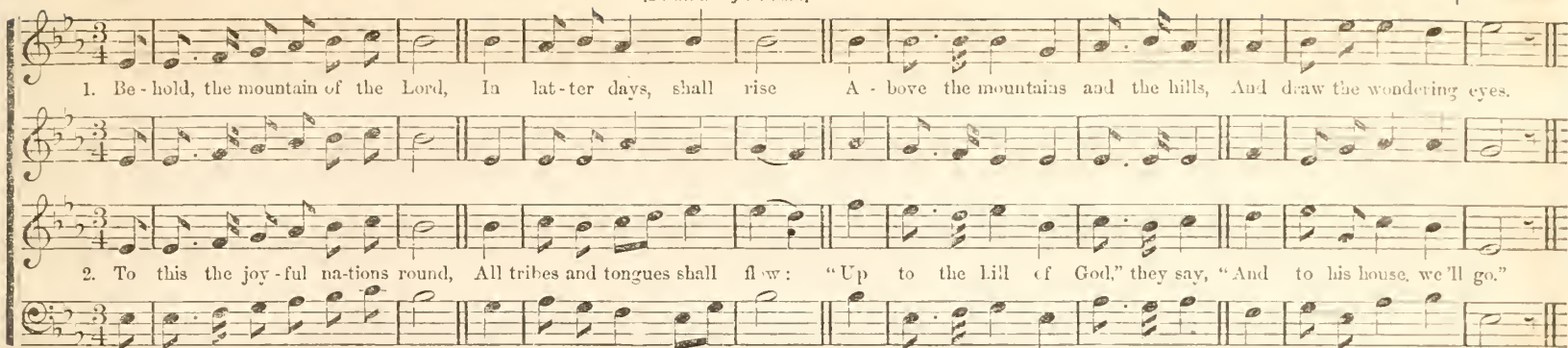
VENTIN.

1. Oh! could our thoughts and wish-es fly A-bove these gloomy shades, To those bright worlds be-yond the sky, Which sor-row ne'er invades!

3. Lord! send a beam of light di-vine To guide our upward aim; With one re-viv-ing touch of thine Our lan-guid hearts inflame.

2. There joys un-seen by mor-tal eyes, Or rea-son's fee-ble ray, In ev-er-bloom-ing prospect rise, Un-con-scious of de-cay.

4. Then shall, on faith's sub-lim-est wing, Our ar-dent wish-es rise To those bright scenes, where pleasures spring In-mor-tal in the skies.

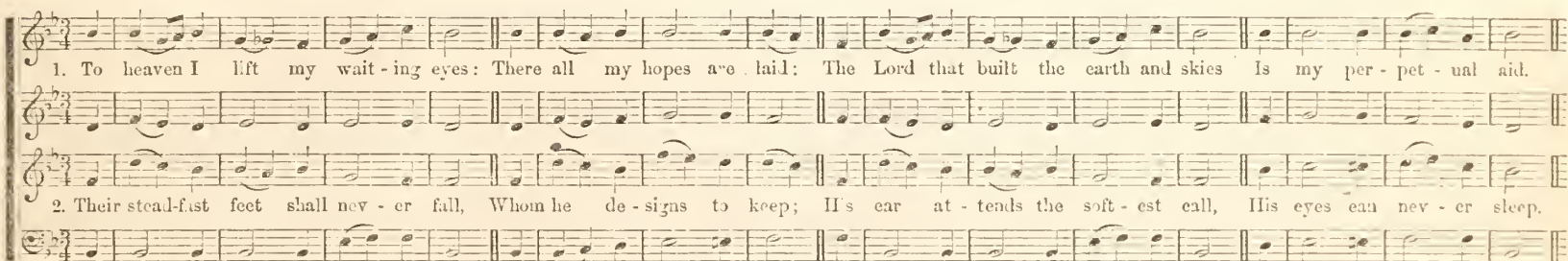


1. Be-hold, the mountain of the Lord, In lat-ter days, shall rise A - bove the mountains and the hills, And draw the wondering eyes.

2. To this the joy-ful na-tions round, All tribes and tongues shall flow: "Up to the hill of God," they say, "And to his house, we'll go."

MILDRED. C. M.

E. TOWNER ROOT.




1. To heaven I lift my wait-ing eyes: There all my hopes are laid: The Lord that built the earth and skies Is my per - pet - ual aid.

2. Their stead-fast feet shall nev - er fall, Whom he de - signs to keep; His ear at - tends the soft - est call, His eyes can nev - er sleep.

WOODGATE. C. M.

[Tones plaintive but reverent.]



1. To whom, my Sa - viour, shall I go If I de - part from thee? My guide thro' all this vale of woe, And more than all to me.

2. Lord, I have felt thy dy - ing love Breathe gen - tly thro' my heart, To whis - per hope of joys a - bove—And can we ev - er part?

1. Ye wea-ry, bea-vy - la - den souls, Who are oppress'd and sore, Ye travelers thro' the wil - der - ness To Canaan's peaceful shore;

2. For Canaan's land is just be - fore, Sweet spring is com - ing on, A few more beat - ing winds and rains, And win - ter will be gone.

Thro' chill - ing winds and beat - ing rain, And wa - ters deep and cold, And en - e - mies sur - round - ing you, Take cour - age and be bold!

Methinks I now be - gin to see The bor - ders of that land; The trees of life, with heav - en - ly fruit, In beau - teous or - der stand.

PRAIRIE-FIELD. C. M.

[Let the quality of sadness prevail in the tones.]

G. F. Root.

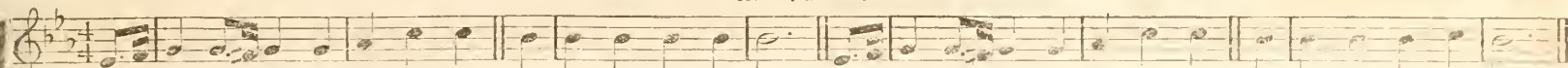
1. And can mine eyes, without a tear, A weep - ing Sa - viour see? Shall I not weep his groans to hear Who groan'd and died for me?

2. Blest Je - sus! let these tears of thine Sub - due each stub - born foe; Come, fill my heart with love di - vine, And bid my sor - rows flow

HIGH ROCK. C. M. Double.

[With energy, and joyfulness.]

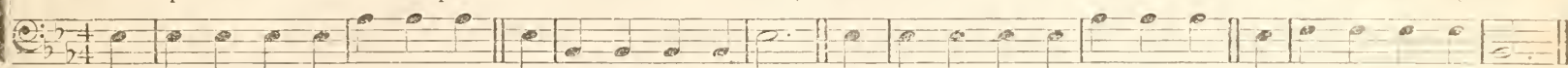
R. 171



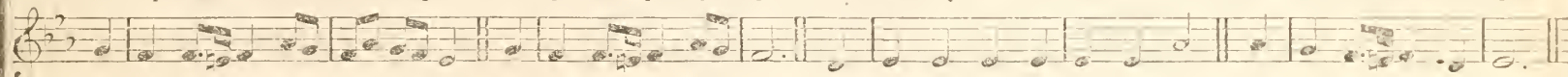
1. Lift up to God the voice of praise, Whose breath our souls in-spired; Loud and more loud the an-thems raise, With grate-ful ar - dor fired.



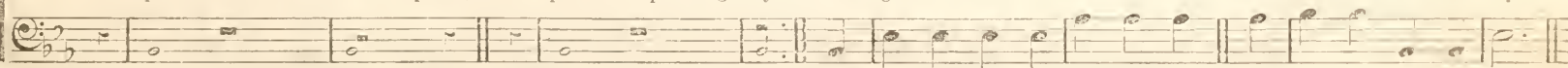
3. Lift up to God the voice of praise, From whom sal - va - tion flows; Who sent his Son our souls to save From ev - er - last - ing woes.



2. Lift up to God the voice of praise, Whose goodness, passing thought, Loads ev - ery mo - ment, as it flies, With ben - e - fits un-sought.

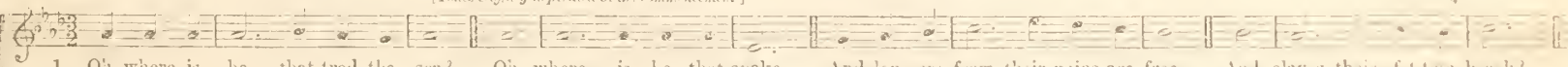


4. Lift up to God the voice of praise, For hope's trans - port - ing ray, Which lights thro' dark - est shades of death To realms of end - less day.

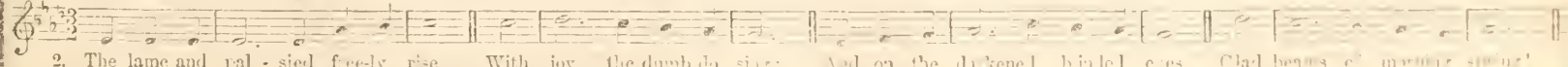


PONZA. C. M.

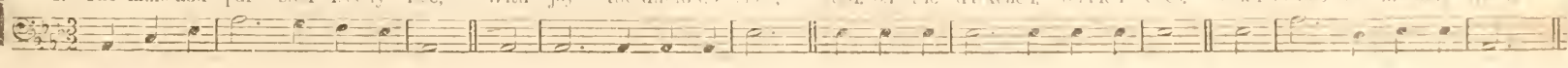
[Tones slightly aspirated at the commencement.]



1. Oh, where is he that trod the sea? Oh, where is he that spake, And lep - ers from their pains are free, And slaves their fet - ters break!



2. The lame and pal - sied freely rise, With joy the dumb do sing; And on the dulcened, harp - ly strings, Glad beams of merriment spring!



1. When waves of sor - row round me swell, My soul is not dis - mayed; I hear a voice I know full well: "'Tis I; be not a - fraid."

2. When black the threatening clouds ap - pear, And storms my path in - vade, That voice shall calm each ris - ing fear: "'Tis I; be not a - fraid."

REDMOND. C. M.

Dr. L. MASON.

1. Awake, my soul! stretch every nerve, And I press with vigor on: A heavenly race demands thy zeal, A bright, in - mor - tal crown, A bright, in - mor - tal crown.

2. A cloud of wit - ness - es a - round I hold thee in full sur - vey; For - get the steps al - ready trod, And on - ward urge thy way, And onward urge thy way.

EBERWEIN. C. M.

WM. B. BRADBURY.

1. Faith ad - ds new charms to earthly bliss, And saves me from its snares; Its aid, in ev - ery du - ty brings, And soft - ens all my cares.

2. The wounded conscience knows its power, The healing balm to give; That balm the saddest heart can cheer, And make the dy - ing live.

3. Wide it un - veils ce - les - tial world's Where deathless pleasures reign; And bids me seek my portion there, Nor bids me seek in vain.

1. When all thy mer - cies, O my God, My ris - ing soul sur - veys, Trans - port - ed with the view, I'm lost In won - der, love, and praise!

2. Un - numbered com - forts on my soul Thy ten - der care be - stowed, Be - fore my in - fant heart ex - ceived From whom those comforts flowed.

LUMBARD. C. M.

[For Choir practice.]

Geo. F. Root.

To our Redeemer's glorious name, Awake the sacred song, Awake the sacred song; Oh, may his love—immortal flame!—Tune every heart and tongue, Tune every heart and tongue.

A - wake the sa - cred song; Oh, may his love—im - mor - tal flame!—

To our Redeemer's glorious name, A - wake the sa - cred song; Oh, may his love—..... im - mortal flame!—Tune every heart and tongue.

Awake the sa - cred song; Oh, may his love—im - mor - tal flame!—Tune every heart and tongue,

SAYERSVILLE. C. M.

[With voices strong but not heavy.]

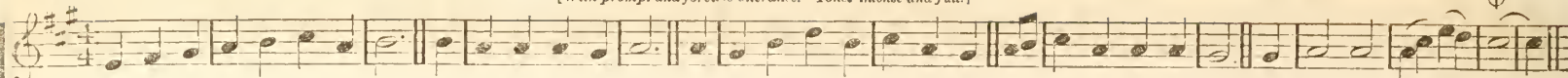
†

1. Ye hearts, with youth - ful vig - or warm! In smil - ing crowds draw near; And turn from ev - ery mor - tal charm A Sa - viour's voice to hear.

2. He, Lord of all the worlds on high, Stoops to con - verse with you; And lays his ra - diant glo - ries by, Your friendship to pur - sue.

174 HYDE PARK. C. M.

[With prompt and forcible utterance. Tones intense and full.]



1. Whence those triumphant bursts of joy, Whose sound thro' heaven rings? They welcome Jesus to the sky, And crown him King of kings, And crown him King of kings.



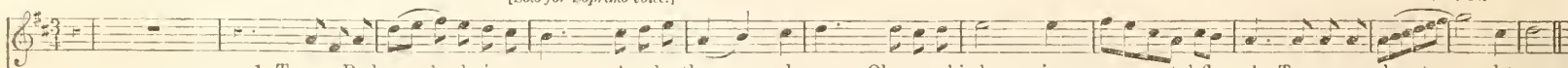
2. Look up, ye saints, and, while you gaze, Forget all earthly things; Unite to sing the Saviour's praise, And crown him King of kings, And crown him King of kings.



LAMOILLE. C. M.

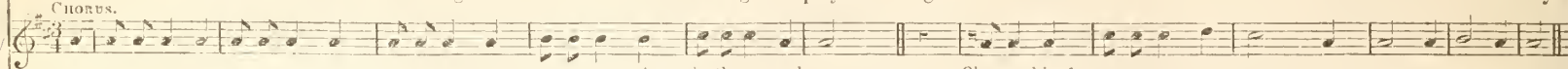
[Solo for Soprano voice.]

G. F. R.



1. To our Redeemer's glorious name Awake the sa - cred song; Oh, may his love—im - mor - tal flame!—Tune every heart and tongue.
2. His love, what mortal thought can reach! What mortal tongue display! Im-a-gin - a - tion's ut - most stretch In wonder dies a-way.

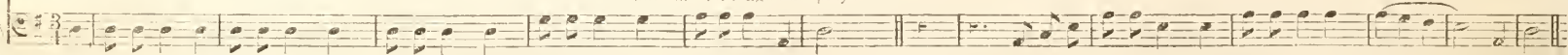
CHORUS.



1. To our Redeemer's glorious name, To our Redeemer's glorious name A - wake the sa - cred song. Oh, may his, &c.
2. His love, what mortal thought can reach! His love, what, &c. What mor - tal tongue display! Im-a-gin-a-tion's ut-most stretch In won - der dies a-way.



What mortal tongue dis-play! In wonder dies, &c.



DENIER. C. M. Double.

[With tones plaintive, but not sad.]

M. O.



1. { Why should the children of a King Go mourning all their days? }
{ Great Com - fort - er! do - send and bring Some to - kens of thy grace. } 2. Dost thou not dwell in all thy saints, And seal them heirs of heaven? When
d. s. wilt thou ban - ish my complaints, And show my sins for - given?



WICKHAM. C. M.

J. FLINT. 175

1. The mer-cies of my God and King My tongue shall still pur-sue: Oh, hap-py they, who, while they sing Those mer-cies, sing them, too.

2. As bright and last-ing as the sun, As lof--ty as the sky, From age to age thy word shall run. And chance and change de-fy.

OATHILL. C. M.

[With energy. Swell the long notes.]

1. Hail! let us swell our tune-ful notes And join th'angelic throng, And join th'angel-ic throng; For angels no such love have known, To wake the cheerful song. To wake the cheerful song.

2. Good will to sin-fel men is shown, And peace on earth is given, And peace on earth is given; For lo! th'in-car-nate Saviour comes With messages from heaven, With messages from heaven.

NORTH STAR. C. M.

[Not fast.]

M. O.

1. Answer me, burn-ing stars of night, Where is the spi-rit gone, That, past the reach of human sight, E'en as a breeze hath flown!

2. O many-toned and chainless wind! Thou art a wanderer free; Tell me, if thou its place canst find, Far o-ver mount and sea!

1. To us a Child of Love is born, To us a Son is given; Him shall the tribes of Ad-am join, Him all the hosts of heaven.

2. His name shall be the Prince of Peace, For ev-er-more a-dored; The Won-der-ful, the Coun-sel-or, The great and might-y Lord.

GILMANTON. C. M.

[When two tones are sung to one syllable, the first should be, commonly, accented.]

1. Lord of my life, O may thy praise Employ my noblest powers, Employ my noblest powers, Whose goodness lengthens out my days, And fills the circling hours, And fills the circling hours.

2. While many spent the night in sighs, And restless pains and woes, And restless pains and woes, In gentle sleep I closed mine eyes, And undisturbed repose, And undisturbed re- pose.

WINDING PATH. C. M.

[Quality of voice somber and deep.]

R.

1. Thro' end-less years, thou art the same, O thou e-ter-nal God! A-ges to come shall know thy name, And tell thy works a-broad.

2. The strong founda-tions of the earth Of old by thee were laid: By thee the beau-teous arch of heaven With matchless skill was made.

Joy to the world! the Lord is come! Let earth receive her King; Let every heart prepare him room,
And heav'n and nature sing, And heav'n and nature sing.

Joy to the world! the Lord is come! Let earth receive her King;
And heav'n and nature sing, And heav'n..... and nature sing.

Let every heart prepare him room,
And heav'n and nature sing, And heav'n and nature sing.

MAYWOOD. C. M.

[The Solo may be sung by a Soprano or Tenor voice.]

Re - turn, O wan-derer, now re - turn, And seek thy Fa - ther's face! Those new de - sires, which in thee burn, Were kin - dled by his grace.

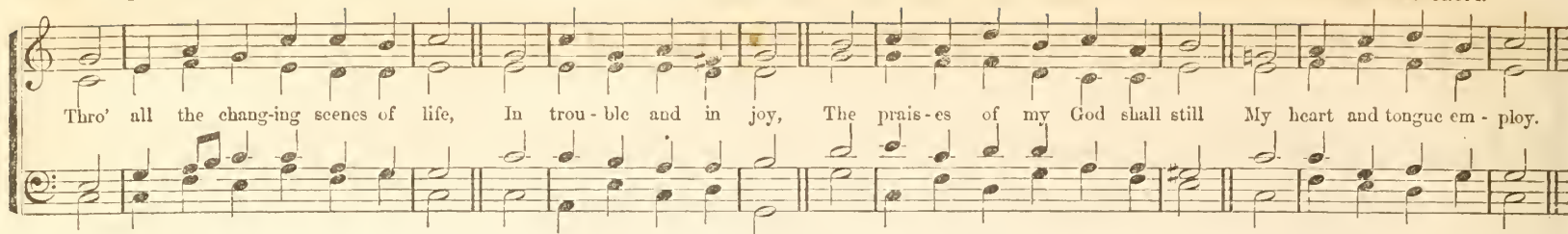
Re - turn, O wan-derer, now re - turn, And seek thy Fa - ther's face! Those new de - sires, which in thee burn, Were kin - dled by his grace.

BANKER. C. M.

Dr. L. MASON.

1. Oh that the Lord would guide my ways To keep his stat - utes still! Oh that my God would grant me grace To know and do his will.

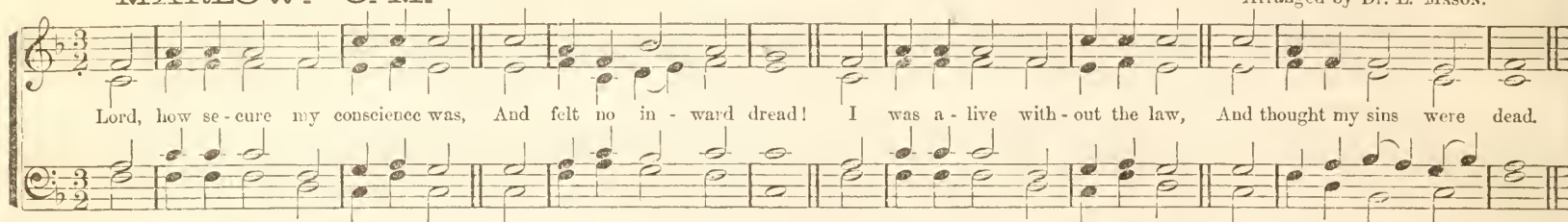
2. Oh, send thy spi - rit down, to write Thy law up - on my heart: Nor let my tongue in - dulse de - ceit, Nor act the li - ar's part.



Thro' all the chang-ing scenes of life, In trou-ble and in joy, The prais-es of my God shall still My heart and tongue em- ploy.

MARLOW. C. M.

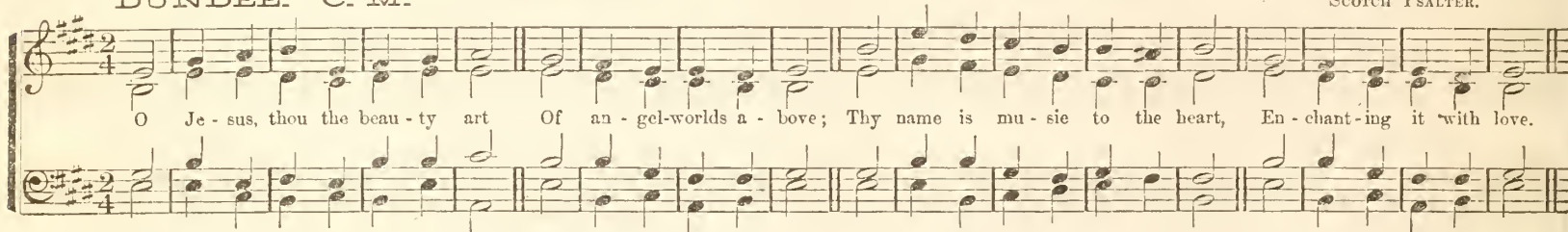
Arranged by Dr. L. Mason.



Lord, how se-cure my conscience was, And felt no in-ward dread! I was a-live with-out the law, And thought my sins were dead.

DUNDEE. C. M.

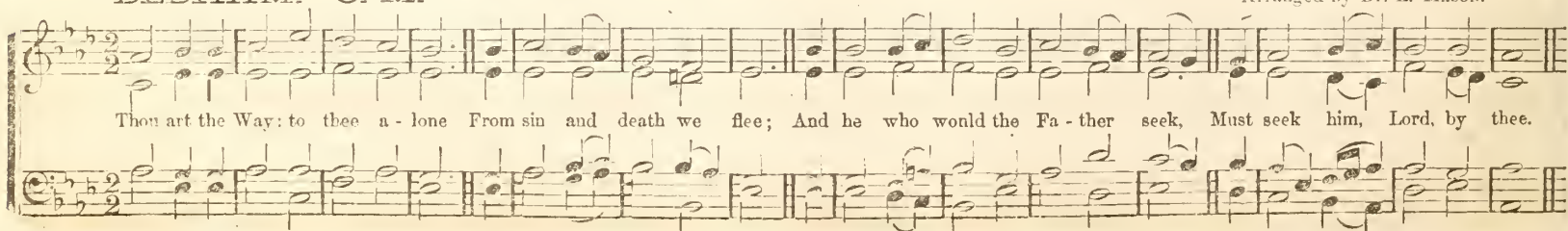
"SCOTCH PSALTER."



O Je-sus, thou the beau-ty art Of an-gel-worlds a-bove; Thy name is mu-sie to the heart, En-chant-ing it with love.

DEDHAM. C. M.

Arranged by Dr. L. Mason.



Thou art the Way: to thee a-lone From sin and death we flee; And he who would the Fa-ther seek, Must seek him, Lord, by thee.

We'll sing the power of him who died His peo-ple to re-deem; He is our Saviour, true and tried, And he shall be our theme, And he shall be our theme.

STEPHENS. C. M.

W. JONES.

To our Al-might-y Ma-ker, God, New Lon-ors be ad-dressed; His great sal-va-tion shines a-broad, And makes the na-tions blest.

DOWNS. C. M.

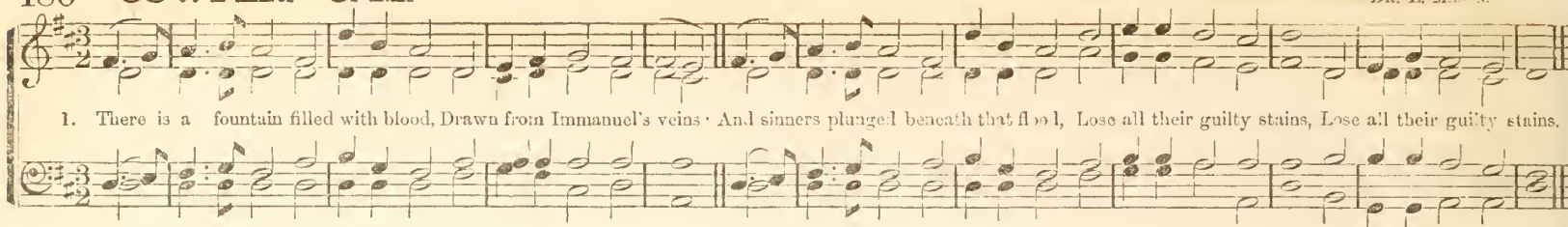
DR. L. MASON.

Au-ther of good! to thee we turn: Thine ev-er-wake-ful eye A-lone can all our wants dis-cern—Thy hand a-lone sup-ply,

BALERMA. C. M.

H. WILSON.

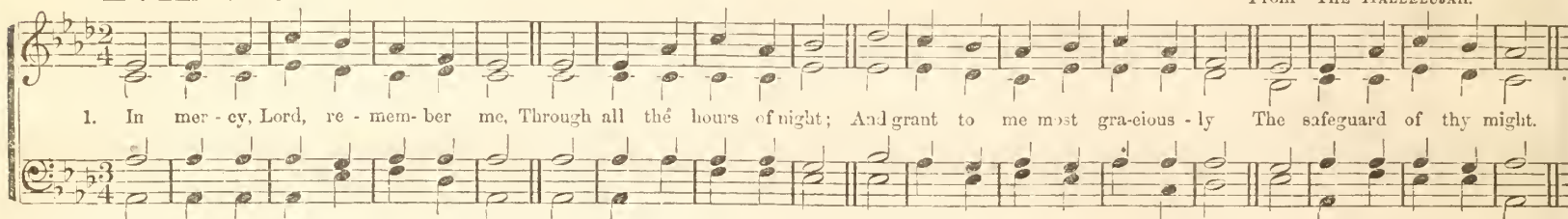
Lo! what a glo-rious sight ap-pears To our be-liev-ing eyes! The earth and seas are passed a-way, And the old roll-ing skies.



1. There is a fountain filled with blood, Drawn from Immanuel's veins: And sinners plunged beneath that flood, Lose all their guilty stains, Lose all their guilty stains.

EVAN. C. M.

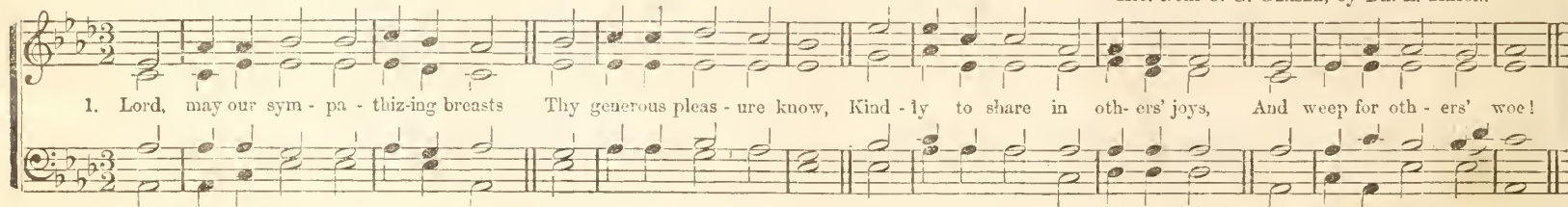
From "THE HALLELUJAH."



1. In mer-cy, Lord, re-mem-ber me, Through all the hours of night; And grant to me most gra-cious-ly The safeguard of thy might.

DENFIELD. C. M.

Arr. from C. G. GLASER, by DR. L. MASON.



1. Lord, may our sym-pa-thiz-ing breasts Thy generous pleas-ure know, Kind-ly to share in oth-ers' joys, And weep for oth-ers' woe!

NAOMI. C. M.

DR. L. MASON.



1. Father! what-e'er of earth-ly bliss Thy sov-ereign will de-nies Ac-cept-ed at thy throne of grace, Let this pe-ti-tion rise:



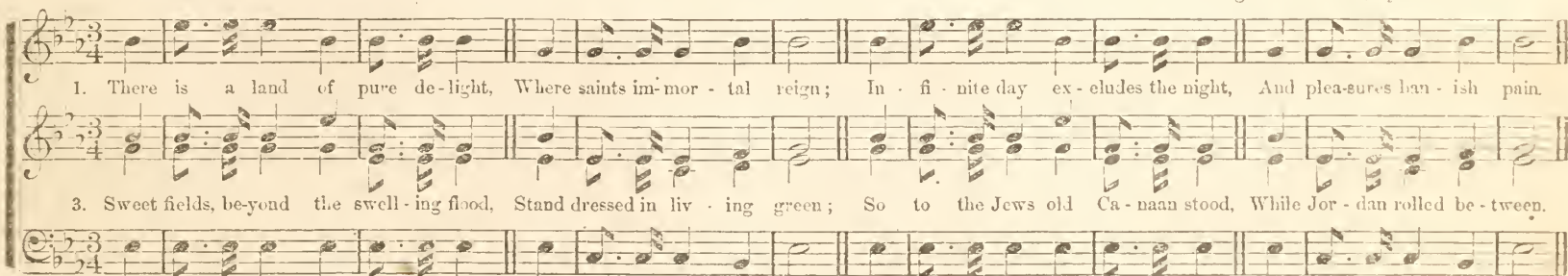
1. I love to steal, a-while, a-way From ev-ery cumbering care, And spend the hours of set-ting day In hum-ble, grate-ful prayer.

2. I love, in sol-i-tude, to shed The pen-i-ten-tial tear, And all his prom-is-es to plead, Where none but God can hear.

3. I love to think on mer-cies past, And fu-ture good im-plore; And all my cares and sor-rows cast On him whom I a-dore.

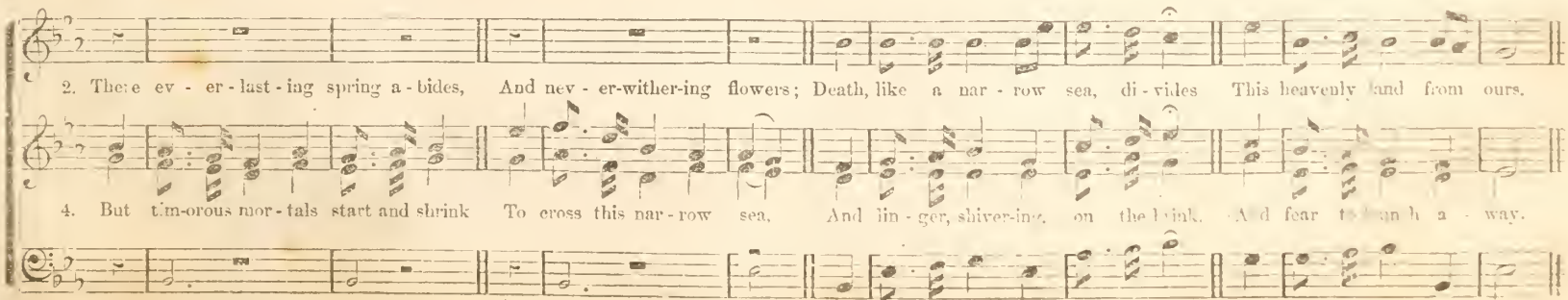
VARINA. C. M. Double.

Arranged from RISK, by G. F. Root.



1. There is a land of pure de-light, Where saints im-mor-tal reign; In-fi-nite day ex-cludes the night, And plea-sures ban-ish pain.

3. Sweet fields, be-yond the swell-ing flood, Stand dressed in liv-ing green; So to the Jews old Ca-naan stood, While Jor-dan rolled be-tween.



2. There ev-er-last-ing spring a-bides, And nev-er-wither-ing flowers; Death, like a nar-row sea, di-vides This heavenly land from ours.

4. But tim-orous mor-tals start and shrink To cross this nar-row sea, And lin-ger, shiver-ing, on the bank, And fear to push a-way.

1. { All hail, the power of Je-sus' name! Let an-gels prostrate fall: }
 Bring forth the roy-al di - a-dem, And crown him Lord of all! } 2. Crown him, ye martyrs of our God, Who from his al - tar call; Ex - tol the stem of

3. { Ye cho-sen seed of Is-rael's race, A remnant weak and small, }
 Hail him who saves you by his grace, And crown him Lord of all! } 4. Ye Gen-tile sin-ners, ne'er for - get The wormwood and the gall, Go, spread your trophies

ANTIOCH. C. M.

Arranged from HANDEL, by Dr. L. MASON.

Jes - se's rod, And crown him Lord..... of all.
 at his feet, And crown him Lord..... of all.

Joy to the world, the Lord is come! Let earth re-ceive her King;
 Joy to the world, the Lord is come! Let earth re-ceive her King; Let ev - ery

And heaven and na-ture sing,..... And heaven and na-ture sing.
 heart... pre-pare him room... And heaven and na-ture sing, And heaven and na-ture sing, And heaven, and heaven and na-ture sing.

And heaven and na-ture sing, And heaven and na-ture sing,

1. Stand up, and bless the Lord, Ye peo - ple of his choice; Stand up, and bless the Lord your God, With heart, and soul, and voice.

2. Though high a - love all praise, A - bove all blessing high, Who would not fear his ho - ly name, And land, and mag - ni - fy!

CRESCENT LAKE. S. M.

[Tones clear, but not heavy]

1. How charming is the place Where my Re - deem - er, God, Un - veils the beau - ties of his face, And sheds his love a - broad!

2. Here, on the mer - cy - seat. With ra - diant glo - ry crowned, Our joy - ful eyes be - hold him sit, And smile on all a - round.

CYTHERN. S. M.

[For the singing of all the people.]

1. Ye ser - vants of the Lord, Each in his of - fice wait, Ob - ser - vant of his heavenly word, And watchful at his gate.

2. Let all your lamps be bright, And trim the gold - en flame; Gird up your loins as in his sight, For aw - ful is his name.

184 STILLWATER. S. M.

[With much feeling. Sing all the long notes.]

G. F. R.

1. Ye trembling captives! hear; The gos - pel trumpet sounds; No mu - sic more can charm the ear, Or heal your heart-felt wounds, Or heal your heart-felt wounds.

2. 'Tis not the trump of war, Nor Si - na's aw - ful roar; Sal - va - tion's news is spread a - far, And ven - geance is no more, And ven - geance is no more.

WINSTON. S. M.

[Legato, and with pure tones.]

R.

1. Se - rene, I laid me down Be - neath his guard - ian care; I slept, and I a - woke, and found My kind Pre - serv - er near!

2. Dear Sa - viour, to thy cross I bring my sac - ri - fice; Cleansed by thy blood, it shall as - cen - d With fa - grance to the skies.

CRAFTSBURY. S. M.

[With gentle and tender expression.]

†

1. Dear Sa - viour, we are thine. By ev - er - last - ing bands; Our hearts, our souls, we would re - sign En - tire - ly to thy hands.

2. To thee we still would cleave With ev - er - grow - ing zeal; If mil - lions tempt us Christ to leave, Oh, let them ne'er pre - vail.

SHANNON. S. M.

[With a serious and impressive utterance.]

† 185

1. My soul, it is thy God Who calls thee by his grace; Now loose thee from each cumbering ball, And bend thee to the race.

2. Make thy sal - va - tion sure; All sloth and slumber shun; Nor dare a moment rest sa - cre, Till thou the goal hast won.

WALDEN. S. M.

Geo. F. Root.

1. I stand on Zi - on's mount, And view my star - ry crown; No power on earth my hope can slake, Nor Hell can thrust me down.

2. The lof - ty hills and towers, That lift their heads on high, Shall all be lev - eled low in dust— Their ver - y names shall die.

PALMYRA. S. M.

[Do not let the tones be heavy nor commanding.]

⊕

1. Oh, cease, my wandering soul, On rest - less wing to roam; All this wide world, to ei - ther pole, Hath not for thee a home.

2. Be - hold the ark of God! Be - hold the o - pen door! Oh, haste to gain that dear a - bode, And rove, my soul, no more.

1. What cheer-ing words are these? Their sweet-ness who can tell? In time, and to e - ter - nal days, "'Tis with the right - eous well."

2. In ev - ery state se - cure, Kept as Je - ho - vah's eye, 'Tis well with them while life en - dures, And well when called to die.

LAMB. S. M.

GEO. F. ROOT. FROM "SAB. BELL."

1. The Lord my Shep-herd is; I shall be well sup - plied: Since he is mine, and I am his, What can I want be - side?

2. He leads me to the place Where heavenly pas - ture grows, Where liv - ing wa - ters - gen - tly pass, And full sal - va - tion flows.

ELOINE. S. M.

[Keep the voices subdued.]

1. How gen - tle God com-mands! How kind his pre - cepts are! Come, cast your bur - dens on the Lord, And trust his con - stant care.

2. Be - neath his watch - ful eye His saints se - cure - ly dwell; That hand which bears all na - ture up, Shall guard his chil - dren well.

1. Our will-ing feet shall stand With-in the tem-ple-door, While young and old, in many a band, Shall through the sa-cred floor.

2 Thith-er the tribes re-pair, Where all are wont to meet, And, joy-fal in the house of prayer, Bend at thy mer-cy-seat.

RICHARDS. S. M.

[With voices firm and steady.]

M. O.

1. O Lord our God! a-rise; The cause of truth main-tain; And wide o'er all the peopled world Ex-tend her blessed reign, Ex-tend her blessed reign.

2. Thou Prince of life! a-rise, Nor let thy glo-ry cease; Far spread the conquests of thy grace, And bless the earth with peace, And bless the earth with peace.

WINCHELL. S. M.

[Quality of tone somewhat somber and agitated.]

* 4

1. Oh, where shall rest be found— Rest for the wea-ry soul? 'Twere vain the o-cean depths to sound, Or pierce to ei-ther pole.

2. The world can nev-er give The bliss for which we sigh: 'Tis not the whole of life to live, Nor all of death to die.

1. Grace! 'tis a charming sound,— Har - mo - nious to the ear; Heaven with the e - cho shall re-sound, And all the earth shall hear.

2. Grace first contrived the way To save re - bell - ious man; And all the steps that grace dis - play, Which drew the wondrous plan.

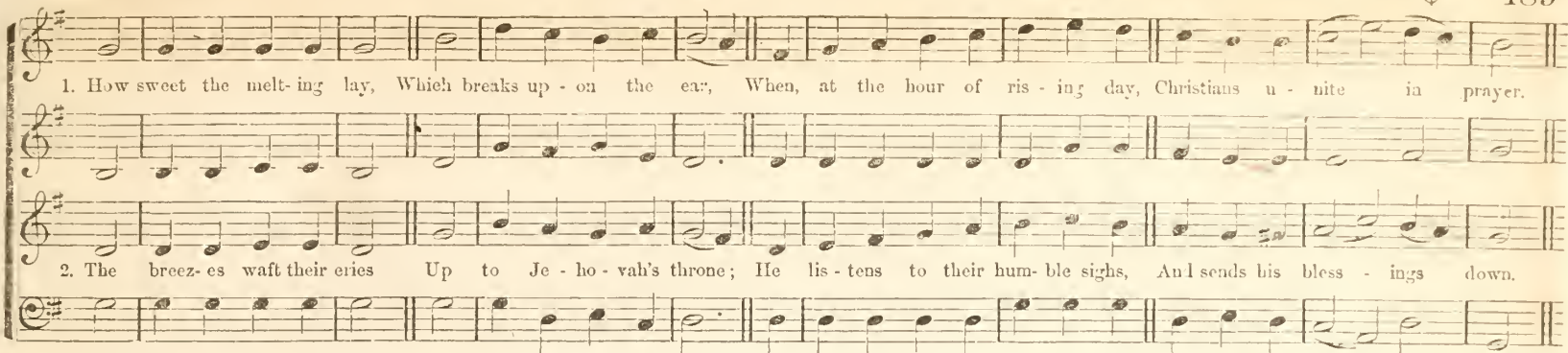
MIRBELL. S. M. Double. [Not too fast.]

1. Come, we who love the Lord, And let our joys be known: Join in a song with sweet ae - cord, And thus sur - round the throne.

3. The hill of Zi - on yields A thousand sa - cred sweets, Be - fore we reach the heavenly fields, Or walk the gold - en streets.

2. Let those re - fuse to sing, Who nev - er knew our God; But fa - vorites of the heavenly King May speak their joys a - broad.

4. Then let our songs a - bound, And ev - ery tear be dry; We're marching through Im - man - uel's ground To fair - er worlds on high.

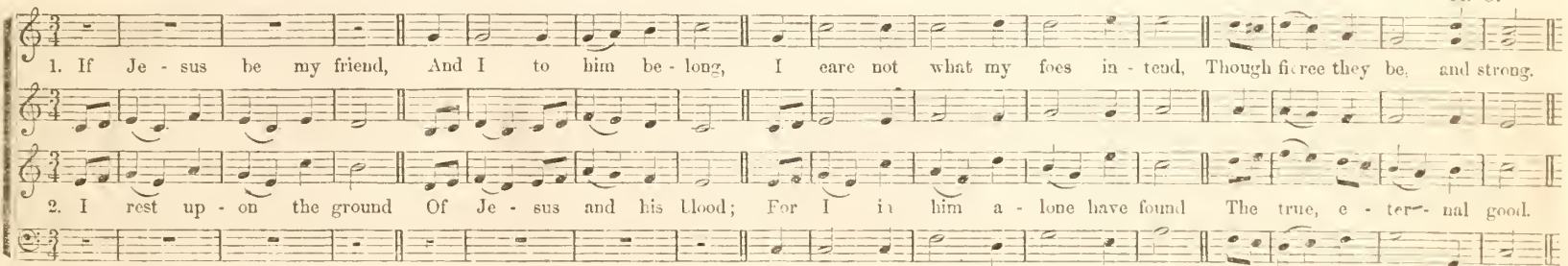


1. How sweet the melt-ing lay, Which breaks up - on the ear; When, at the hour of ris - ing day, Christians u - nite in prayer.

2. The breez-es waft their cries Up to Je - ho - vah's throne; He lis - tens to their hum - ble sighs, And sends his bless - ings down.

SILVER CREEK. S. M.

M. O.

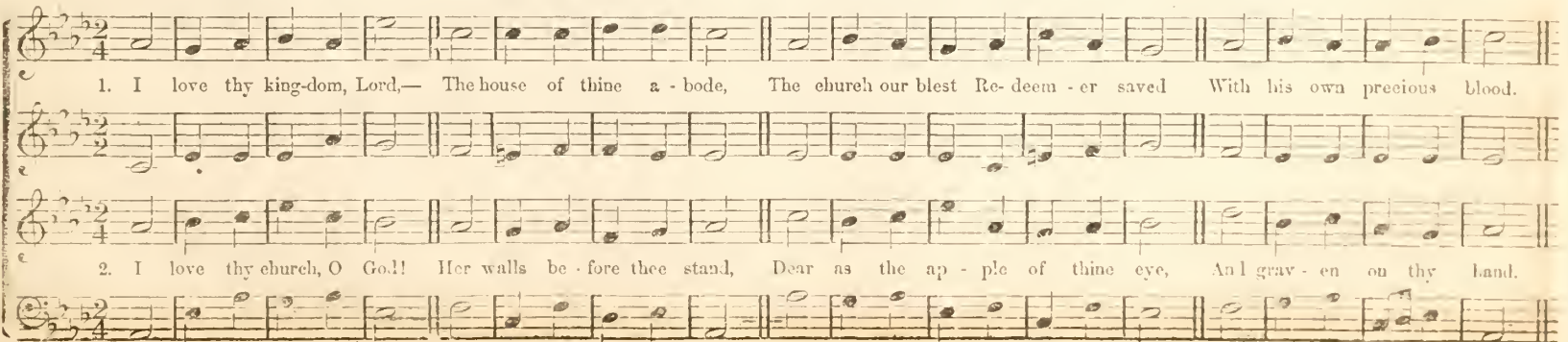


1. If Je - sus be my friend, And I to him be - long, I care not what my foes in - tend, Though fierce they be, and strong.

2. I rest up - on the ground Of Je - sus and his blood; For I in him a - lone have found The true, e - ter - nal good.

HEDGE-THORN. S. M.

Geo. F. Root.



1. I love thy king-dom, Lord,— The house of thine a - bode, The church our blest Re - deem - er saved With his own precious blood.

2. I love thy church, O God! Her walls be - fore thee stand, Dear as the ap - ple of thine eye, And grav - en on thy land.

1. Is this the kind re-turn? Are these the thanks we owe? Thus to a-buse e-ter-nal Love, Whence all our blessings flow?

2. To what a stubborn frame Hath sin re-duced our min! What strange re-be'l-ious wretches we! And God as strangely kind!

BUDA. S. M.

SOLO. Soprano, or Tino.

[When two tones are sung to one syllable, the first should, usually, be accented.]

M. O.

1. The Lord my Shepherd is; I shall be well supplied: Since he is mine, and I am his, What can I want be-side?

CHORUS.

2. He leads me to the place Where heavenly pas-ture grows; Where liv-ing wa-ters gen-tly pass, And full sal-va-tion flows.

MANUEL. S. M.

⊕

1. Blest be the tie that binds Our hearts in Chris-tian love; The fel-low-ship of kia-dred minds Is like to that a-bove.

2. Be-fore our Fa-ther's throne We pour our ar-dent prayers; Our fears, our hopes, our aims are one, Our comforts and our cares.

1. Come, sound his praise a - broad, And hymns of glo - ry sing; Je - ho - vah is the sover - eign God, The u - ni - ver - sal King.

2. He formed the deeps un - known; He gave the seas their bound; The wa - ter - y worlds are all his own, And all the sol - id ground.

SUMMIT. S. M.

[Smoothly. Increase as the melody ascends.]

G. F. R.

1. If thro' un - ruf - fled seas T'ward heaven we calmly sail, With grateful hearts, O God, to thee, We'll own the fostering gale, We'll own the fostering gale.

2. But should the surges rise, And rest de - lay to come, Blest be the sor - row, kind the storm, Which drives us nearer home, Which drives us near - er home.

THORNTON. S. M.

[Tenderly and earnestly.]

1. Dear Sa - viour! we are thine, By ev - er - last - ing bonds; Our hearts, our souls, we would re - sign En - tire - ly to thy hands.

2. To thee we still would cleave With ev - er grow - ing zeal; If mil - lions tempt us Christ to leave, Oh, let them ne'er pre - vail!

1. Our heavenly Fa-ther calls, And Christ in-vites us near; With both our friend-ship shall be sweet, And our com-mu-nion dear.

2. God pit-ies all our griefs; He par-dons ev-ery day; Al-might-y to pro-tect our souls, And wise to guide our way.

CARRIE. S. M.

[Gentle. Moderately slow, and legato.]

W. B. B. From "THE JUBILEE."

1. The Lord my Shepherd is, I shall be well sup-plied: Since he is mine, and I am his, Since he is mine, and I am his, What can I want be-side?

2. He leads me to the place, Where heavenly pasture grows, Where living waters gen-tly pass, Where liv-ing waters gen-tly pass, And full sal-va-tion flows.

CASEY. S. M.

[With tones tender, and reverential.]



1. My spi-rit on thy care, Blest Sa-viour, I re-cline; Thou wilt not leave me to de-spair, For thou art love di-vine,

2. In thee I place my trust, On thee I calm-ly rest; I know thee good, I know thee just, And count thy choice the best

1. Soldiers of Christ, a - rise, And put your ar - mor on— Stroug in the strength which God sup - plies Through his e - ter - nal Son—

2. Strong in the Lord of hosts, And in his might - y power: Who in the strength of Je - sus trusts, Is more than con - quer - or.

TISKILWA. S. M.

[For Choir practice.]

1. Blest are the sons of peace, Whose hearts and hopes are one; Whose kind de - signs to serve and please Thro' all..... their ae - - tions run.

2. B'est is the pi - ous house Where zeal and friend - ship meet: Their songs of praise, their mingled vows,... Make their com - mun - ion sweet.

ELFORD. S. M.

1. Sa - viour, what gracious words Are ev - er, ev - er thine! Thy voice is mu - sie to the soul, And life and peace di - vine.

2. Good, ev - er - last - ing good— Glad ti - dings, full of joy, Flow from thy lips, the lips of truth, And flow with - out al - loy.

1. How beautiful are their feet, Who stand on Zi-on's hill! Who bring sal-vation on their tongues, And words of peace reveal.

2. How happy are our ears, That hear this joyful sound, Which kings and prophets waited for, And sought, but never found!

How charming is their voice! How sweet the tidings are!—"Zi-on, behold thy Saviour King! He reigns and triumphs here."

How blessed are our eyes, That see this heavenly light! Prophets and kings desired it long, But died without the sight.

BIRD. S. M.

[With clear tones, well connected.]

1. While my Redeemer's near, My shepherd and my guide, I bid farewell to anxious fear: My wants are all supplied, My wants are all supplied.

2. To ever fragrant meads, Where rich abundance grows, His gracious hand indulgent leads, And guards my sweet repose, And guards my sweet repose.

1. My soul be on the guard; Ten thousand foes arise; The hosts of sin are pressing hard To draw thee from the skies.

2. Oh, watch, and fight, and pray! The battle ne'er give o'er; Re - new it bold - ly ev - ery day, And help di - vine in - plore.

LINOWAY. S. M.

[For choir practice.]

G. F. R.

SOLO.

How charming is the place Where my Re - deem - er, God, Un - vails the beau - ties of his face, And sheds his love a - broad.

How charming is the place Where my Re - deem - er, God, Un - vails the beau - ties of his face, And sheds his love a - broad.

WILLISTON. S. M.

[Take the tones with energy.]



1. A - rise, ye saints, a - rise! The Lord our Lead - er is; The foe be - fore his ban - ner flies, For vic - to - ry is his.

2. Lead on, al - might - y Lord, Lead on to vic - to - ry! En - cour - aged by the bright re - ward, With joy we'll fol - low thee.

1. Let songs of end-less praise From ev-ery na-tion rise; Let all the lands their tribute raise, To God, who rules the skies, To God, who rules the skies.

2. His mer-cy and his love Are boundless as his name; And all e-ter-ni-ty shall prove His truth remains the same, His truth remains the same.

MYRON. S. M. [With calmness and repose.]

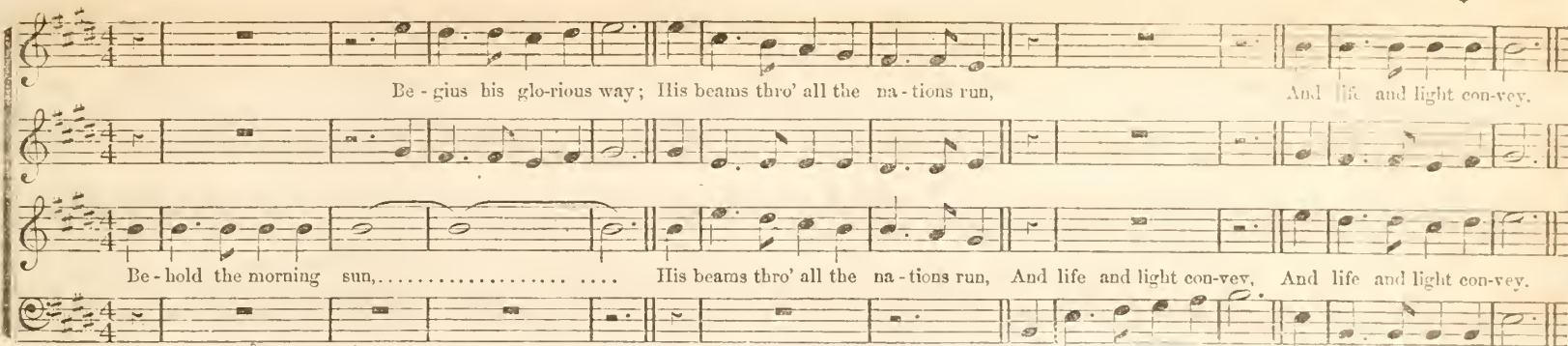
1. Come to the land of peace; From shad-ows come a-way; Where all the sounds of weep-ing cease, And storms no more have sway.

2. Fear hath no dwell-ing here; For pure re- pose and love Breathe thro' the bright, ee-les-tial air The spir-it of the dove.

DIXSON. S. M. [Smoothly and gracefully.]

1. How charm-ing is the place Where my Redeem-er, God, Un- vails the beau- ties of his face, And sheds his love a- broad.

2. Here, on the mer-cy-seat, With ra-diant glo-ries crowned, Our joy-ful eyes be-hold him sit, And smile on all a-round.

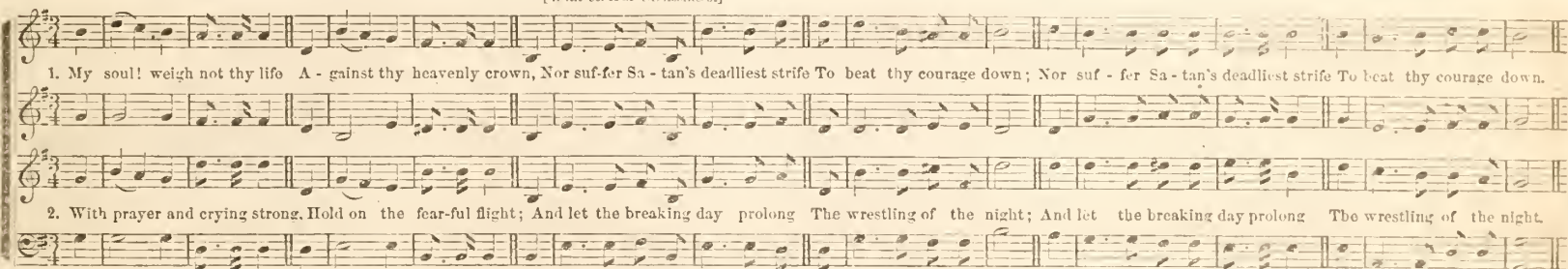


Be-gius his glo-rious way; His beams thro' all the na-tions run, And life and light con-vey.

Be-hold the morning sun,..... His beams thro' all the na-tions run, And life and light con-vey, And life and light con-vey.

CLEVELAND. S. M.

[With serious earnestness.]



1. My soul! weigh not thy life A-gainst thy heavenly crown, Nor suf-fer Sa-tan's deadliest strife To beat thy courage down; Nor suf-fer Sa-tan's deadliest strife To beat thy courage down.

2. With prayer and crying strong, Hold on the fear-ful flight; And let the breaking day prolong The wrestling of the night; And let the breaking day prolong The wrestling of the night.

MARONIER. S. M.

[Bass voices swell the long note. Observe the contrast.]

R.



1. How lea-vy is the night That hangs up-on our eyes, Till Christ, with his re-viv-ing light, Up-on our souls a-rise! Up-on our souls a-rise!

2. Our guilt-y spi-rits dread To meet the wrath of Heaven; But in his right-eous-ness ar-rayed, We see our sins for-given, We see our sins for-given.

1. How beauteous are their feet... Who stand on Zi-on's hill! Who bring sal-va-tion on their tongues, and words of peace re-veal, Who bring sal-va-tion on their tongues, And words of peace reveal.

2. How charming is their voice! How sweet the tidings are! - "Zi-on, behold thy Saviour King! He reigns and triumphs here.

wait-ed for, And sought, but never found! 4. How blessed are our eyes, That see this heavenly light! Prophets and kings desired it long, But died without the sight.

CHRISTINE. S. M.

[Avoid a mechanical accent.]

1. Je-sus, my strength, my hope, On thee I cast my care, With humble con-fi-dence look up, And I know thou hear'st our prayer, And know thou hear'st our prayer.

2. Give me on thee to wait, Till I can all things do, On thee, al-might-y to cre-ate, Al-might-y to re-new,... Al-might-y to re-new.

1. How gen - tle God's commands! How kind his pre - cepts are! Come, cast your bur - dens on the Lord, And trust his con - stant care.

2. Be - neath his watch - ful eye His saints se - cure - ly dwell; That hand which bears all na - ture up. Shall guard his chil - dren well.

MATTISON. S. M.

[Tones somber and large, but not loud.]

G. F. R.

1. When ov - er - whelmed with grief, My heart with - in me dies, Help - less, and far from all re - lief, To heaven I lift mine eyes.

2. Oh, lead me to the Rock, That's high a - bove my head! And make the cov - ert of thy wings My shel - ter and my shade.

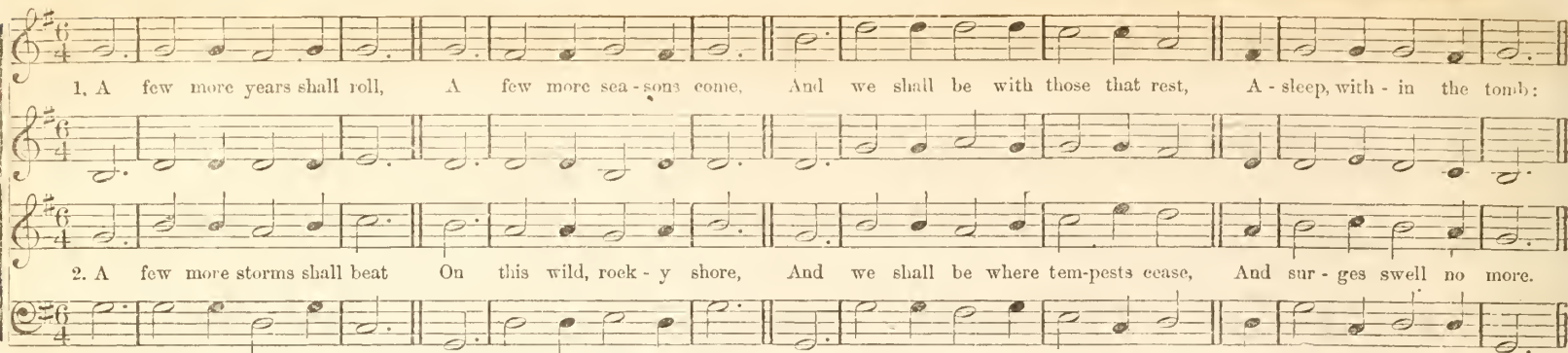
FERRIS. S. M.

[With tones of dignity and solemnity.]



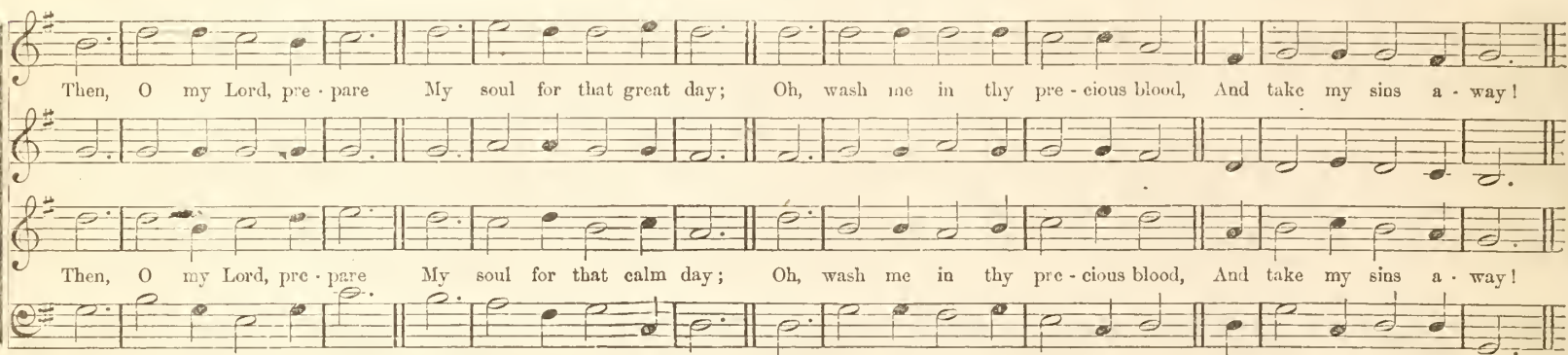
1. Great is the Lord our God, And let his praise be great; He makes his church - es his a - bode, His most de - light - ful seat.

2. These temples of his grace— How beau - ti - ful they stand! The hon - ors of our na - tive place, And bul - warks of our land.



1. A few more years shall roll, A few more sea-sons come, And we shall be with those that rest, A - sleep, with - in the tomb;

2. A few more storms shall beat On this wild, rock - y shore, And we shall be where tem-pests cease, And sur - ges swell no more.



Then, O my Lord, pre - pare My soul for that great day; Oh, wash me in thy pre - cious blood, And take my sins a - way!

Then, O my Lord, pre - pare My soul for that calm day; Oh, wash me in thy pre - cious blood, And take my sins a - way!

EWER. S. M. [Moderately slow.]

WILLIAM MASON.



1. How charm-ing is the place Where my Re - deem-er God Un-vails the glo-ries of his face, And sheds his love a - broad!

2. Here, on the mer - ey seat, With ra-diant glo-ry' crowned, Our joy - ful eyes be - hold him sit. And smile on all a - round.

I love thy king - dom, Lord— The house of thine a - bode, The church our blest Re - deem - er saved With his own pre - cious blood.

ST. THOMAS. S. M.

A. WILLIAMS.

To God, the on - ly wise, Our Sa - viour and our King; Let all the saints be - low the skies Their hum - ble prais - es bring.

OLMUTZ. S. M.

Arr. from a Gregorian Chant, by Dr. L. MASON.

To praise our Shepherd's care, His wis - dom, love, and might, Your loud - est, lof - tiest songs pre - pare, And bid the world u - nite.

STATE STREET. S. M.

J. C. WOODMAN.

Come to the land of peace; From sha - dows come a - way; Where all the sounds of weep - ing cease, And storms no more have sway.



1. My soul, be on thy guard, Ten thousand foes a-rise; The hosts of sin are press-ing hard To draw thee from the skies.

BADEA. S. M.

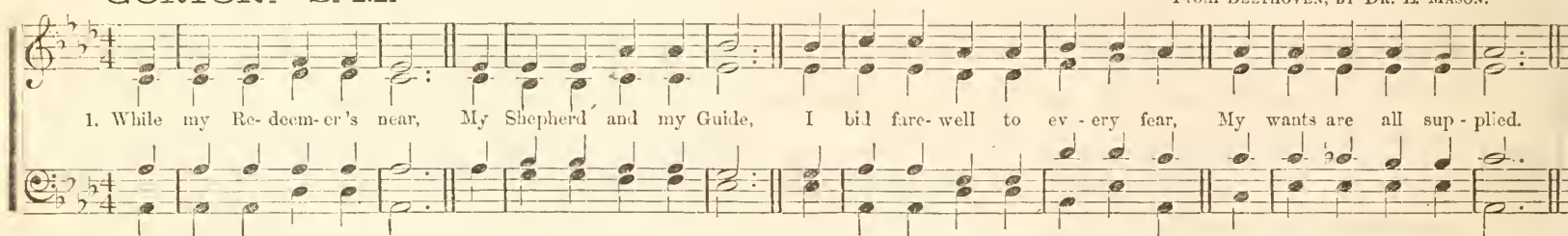
GERMAN.



1. O! bless-ed souls are they, Whose sins are cov-ered o'er; Di-vine-ly blest, to whom the Lord Im-putes their guilt no more.

GORTON. S. M.

FROM BEETHOVEN, BY DR. L. MASON.



1. While my Re-deem-er's near, My Shepherd and my Guide, I bid fare-well to ev-ery fear, My wants are all sup-plied.

DENNIS. S. M.

FROM NAGELL, BY DR. L. MASON.



1. How gen-tle God's commands! How kind his pre-cepts are! Come, cast your bur-dens on the Lord, And trust his con-stant care.

1. Let all the earth their voices raise, To sing the choicest psalm of praise; To sing and bless Je-Lo - vah's name: His glo-ry let the heav'n know; His wonders

2. He framed the globe, he built the sky, He made the shining worlds on high, And reigns complete in glo - ry there: His beams are ma-jes - ty and light; His beauties,

NASHVILLE. L. P. M.

Arr. from a Greg. Chant, by Dr. Mason.

to the nations show; And all his sav-ing works pro-claim.

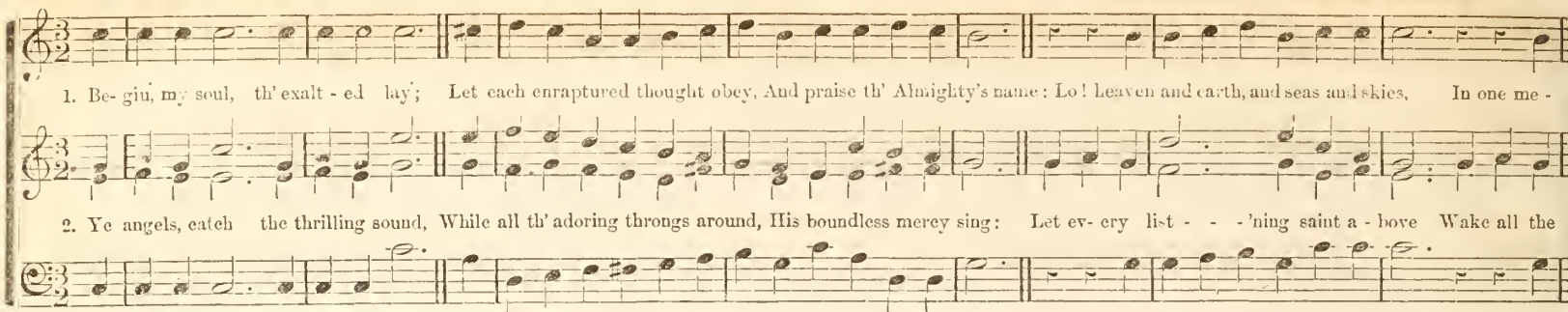
1. I love the vol - ume of thy word; What light and joy those leaves af-ford To

how di-vine-ly bright, His tem-ple, how di - vine - ly fair!

2. Thy threatenings wake my slumbering eyes, And warn me where my dan-ger lies; But

souls be-night-ed and dis-tressed! Thy precepts guide my doubtful way, Thy fear for-bids my feet to stray, Thy promise leads my heart to rest.


'tis thy bless-ed gos-pel, Lord, That makes my guilt-y conscience clean, Con-verts my soul, sub-dues my sin, And gives a free, but large re-ward.



1. Be-giu, my soul, th' exalt-ed lay; Let each enraptured thought obey, And praise th' Almighty's name: Lo! Heaven and earth, and seas and skies, In one me -

2. Ye angels, catch the thrilling sound, While all th' adoring throngs around, His boundless mercy sing: Let ev-ery list - - -'ning saint a - bove Wake all the

KATONAH. C. P. M.

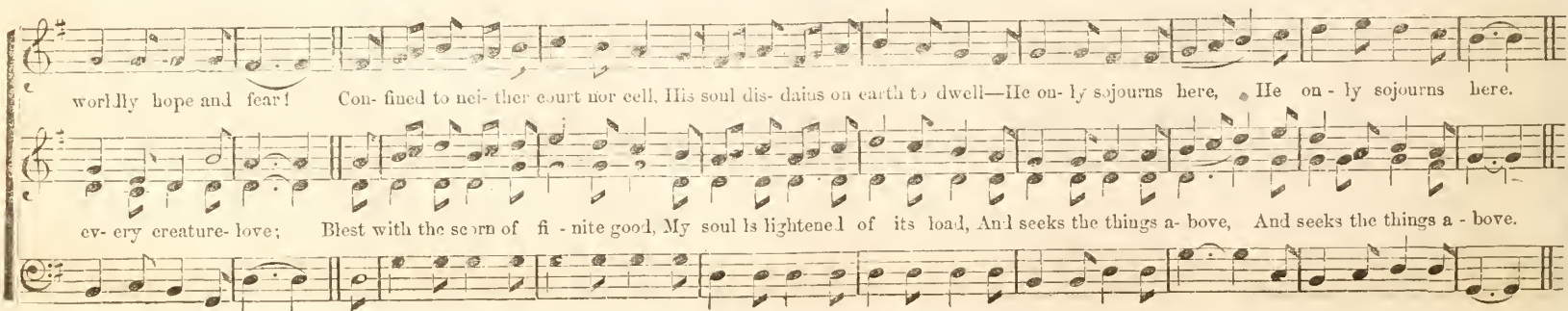



lo - - dious concert rise, To swell th' inspiring theme, To swell th' inspiring theme.

tune - ful soul of love. And touch the sweetest string, And touch the sweetest string.

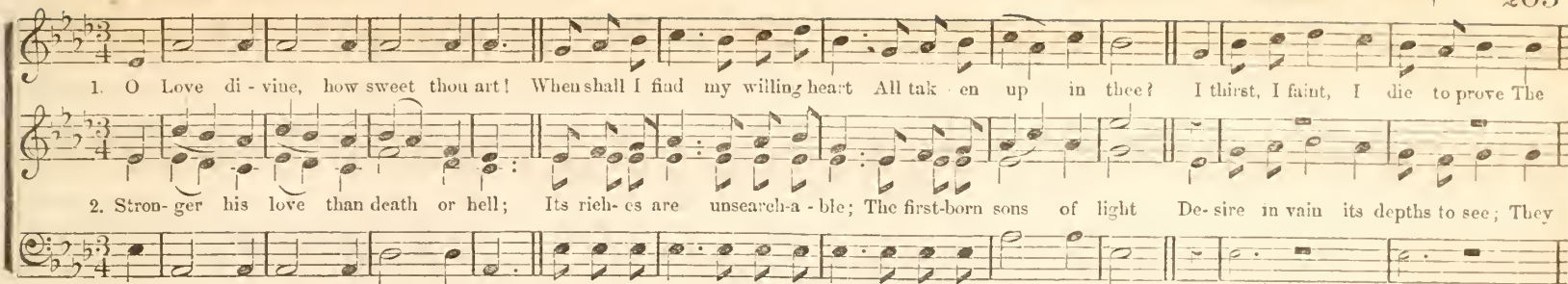
1. How happy is the pilgrim's lot! How free from every anxious tho't, From

2. This hap-pi-ness in part is mine, Already saved from low design, From



worldly hope and fear! Con-fined to nei-ther court nor cell, His soul dis-dains on earth to dwell—He on-ly sojourns here, He on-ly sojourns here.

ev-ery creature-love; Blest with the scorn of fi-nite good, My soul is lightened of its load, And seeks the things a-bove, And seeks the things a-bove.



1. O Love di-vine, how sweet thou art! When shall I find my willing heart All taken up in thee? I thirst, I faint, I die to prove The

2. Stronger his love than death or hell; Its riches are unsearch-a-ble; The first-born sons of light De-sire in vain its depths to see; They



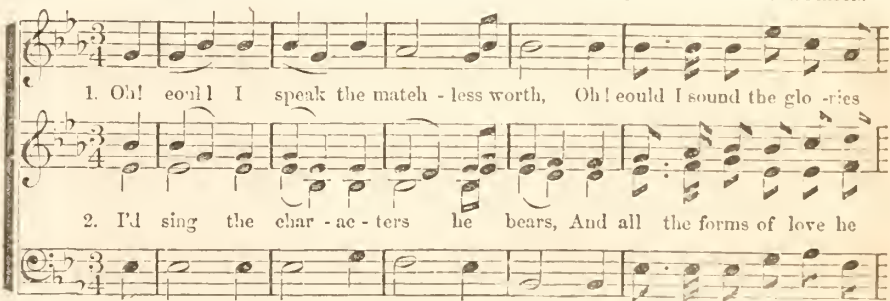
greatness of re-deeming love, The love of Christ to me.

can not reach the mys-te-ry, The length, the breadth, the height.

ARIEL. C. P. M.

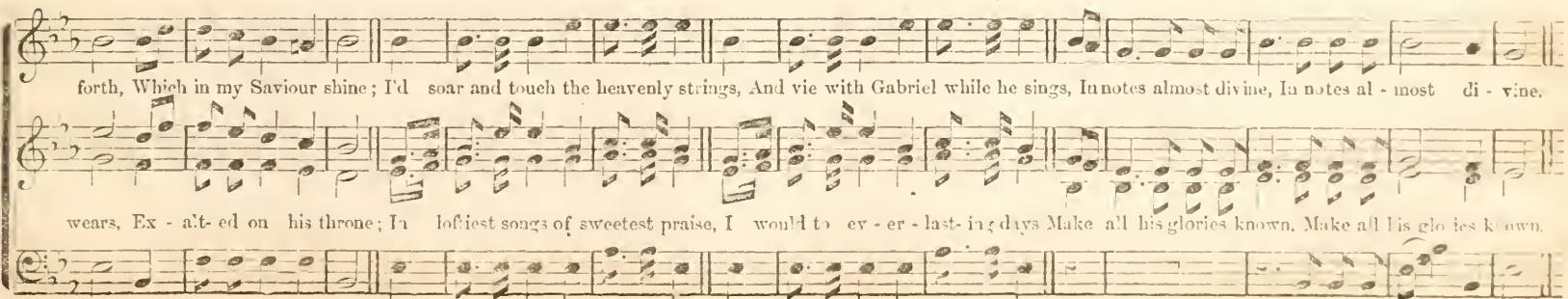
[Slow, and in exact time.]

DR. L. MASON.



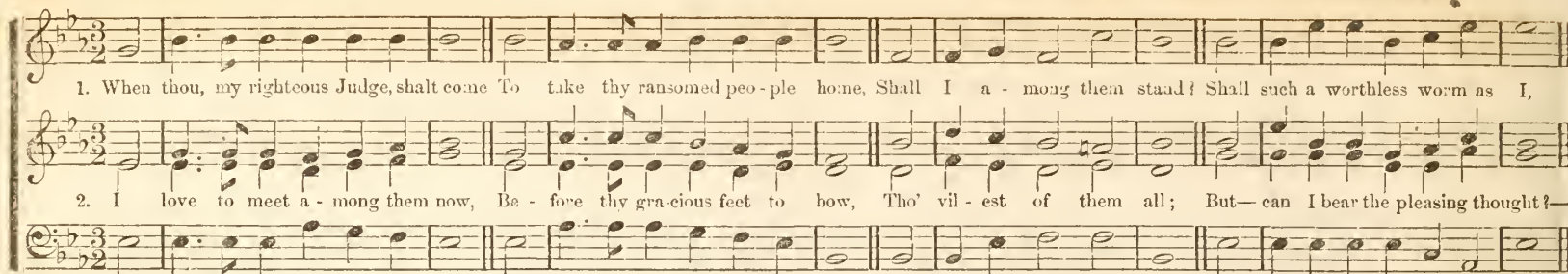
1. Oh! could I speak the match-less worth, Oh! could I sound the glo-ries

2. I'd sing the char-ac-ters he bears, And all the forms of love he



forth, Which in my Saviour shine; I'd soar and touch the heavenly strings, And vie with Gabriel while he sings, In notes almost divine, In notes al-most di-vine.

wears, Ex-alted on his throne; In loftiest songs of sweetest praise, I would to ev-er-last-ing days Make all his glories known, Make all his glo-ries known.



1. When thou, my righteous Judge, shalt come To take thy ransomed peo-ple home, Shall I a-mong them stand? Shall such a worthless worm as I,

2. I love to meet a-mong them now, Be-fore thy gra-cious feet to bow, Tho' vil-est of them all; But—can I bear the pleasing thought?—

GANGES. C. P. M. Arr. by Dr. Mason. From "S. H. & T. Book."

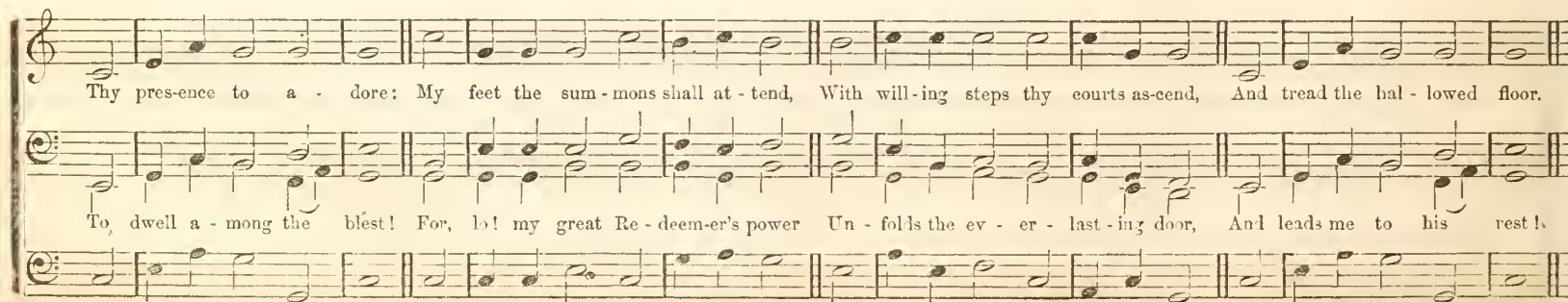


Who sometimes am afraid to die, Be found at thy right hand?

What if my name should be left out, When thou for them shalt call!

1. The fes-tal morn, my God is come, That calls me to thy sa-cred dome,

2. With ho-ly joy I hail the day That warns my thirst-ing soul a-way,



Thy pres-ence to a-dore: My feet the sum-mons shall at-tend, With will-ing steps thy courts as-cend, And tread the hal-lowed floor,

To dwell a-mong the blest! For, lo! my great Re-deem-er's power Un-folds the ev-er-last-ing door, And leads me to his rest!

1. How pleased and blest was I To hear the peo-ple cry,—“Come, let us seek our God to-day!” Yes, with a cheer-ful zeal, We

2. Zi-on! thrice hap-py place, A-dorned with wondrous grace, And walls of strength embrace thee round; In thee our tribes ap-pear To

haste to Zi-on's hill, And there our vows and hon-ors pay.

pray, and praise, and hear The sa-cred gos-pel's joy-ful sound.

DALSTON. S. P. M.

A. WILLIAMS.

1. How pleased and blest was I To hear the peo-ple cry,—“Come,

2. Zi-on! thrice hap-py place, Adorned with wondrous grace, And

let us seek our God to-day!” Yes, with a cheer-ful zeal, We haste to Zi-on's hill, And there our vows and hon-ors pay.

walls of strength embrace thee round; In thee our tribes ap-pear To pray, and praise, and hear The sa-cred gos-pel's joy-ful sound.

1. Heaven is the land where troubles cease, Where toils and tears are o'er; The blissful elime of rest and peace, Where cares distract no more; And not the

2. Heaven is the place where Je-sus lives, To plead his dy-ing blood: While, to his prayers, his Fa-ther gives An unknown mul-ti-tude, Whose harps and

ALBION SQUARE. C. H. M.

M. O.

shad-ow of dis-tress Dims its un-sul-lied bless-ed-ness.

tongues, thro' end-less days, Shall crown his head with songs of praise.

1. Oh! let my trembling soul be still, While darkness veils the sky,

2. Thus trust-ing in thy love, I tread The path of du-ty on;

And wait thy wise, thy ho-ly will, Wrapt yet in mys-te-ry; I can-not, Lord, thy pur-pose see, But all is well since ruled by thee.

What tho' some cherished joys are fled, Some flattering dreams are gone? Yet pur-er, brighter joys remain; Why should my spir-it then com-plain?

One smile, one gracious smile, Up - on this drooping heart, Can ev - ery weary thought beguile, And bid my gloom de - part; One smile of heaven up - on my

RUBIA. H. M.

[Time steady.]

G. F. R.

soul Can ev - ery strug - gling fear con - trol.

1. Fair shines the morn - ing star, The sil - ver trum - pets sound, Their notes re - echoing

2. Prisoners of hope, in . gloom And si - lence left to die, With Christ's un - fold - ing

far, While dawns the day a - round: Joy to the slave; the slave is free; It is the year of ju - bi - lee, It is the year of ju - bi - lee,

tom, Your por - tals o - pen fly; Rise with your Lord; he sets you free; It is the year of ju - bi - lee, It is the year of ju - bi - lee

1. Come, let us glad - ly sing To God our Saviour - King; With thanks his presence seek, In psalms his praises speak; He's God most high; let

2. He gave the mountains birth, He made this spacious earth: His are the sea and land— They rose at his command; With rev - erence all be -

LISCHER. H. M.

Dr. L. Mason.

all draw nigh, And crown him— Lord of earth and sky.

fore him fall, And on his name de - vout - ly call.

1. { Welcome, de - light - ful morn, Thou day of sa - cred rest; }
 { I hail thy kind re - turn, Lord make these moments blest: } From

I soar to reach im - mor - tal joys.

CHORUS.

low delights, and mor - tal toys, I soar to reach im - mor - tal joys, I soar to reach im - mor - tal joys.

I soar to reach im - mor - tal joys.

1. Wel-come, de-light-ful morn, Thou day of sa-cred rest! I hail thy kind return;— Lord! make these moments blest; From the low

2. Now may the King de-scend, And fill his throne of grace; Thy seep-ter, Lord! ex-tend! While sa-luts ad-dress thy face, Let sin-ners

train of mor-tal joys, I soar to reach im-mor-tal joys.

feel thy quickening word, And learn to know and fear the Lord.

STOW. H. M.

Dr. L. Mason.

1. Yes, the Re-deem-er rose, The Saviour left the dead,

2. Lo! the an-gel-ic bands In full as-sembly meet,

And o'er our hell-ish foes, High raised his conquering head; In wild dis-may, The guards a-round Fall to the ground, And sink a-way.

To wait his high commands, And worship at his feet; Joy-ful they come, And wing their way, From realms of day, To Je-sus' tomb.

1. Ye boundless realms of joy, Ex-alt your Ma-ker's fame; His praise your song employ Above the star-ry frame; Your voi-ces raise, Ye

2. Thou moon that rul'st the night, And sun, that guid'st the day, Ye glittering stars of night, To Him your hom-age pay; His praise declare, Ye

LENOX. H. M.

cher-ub-in, and ser-aph-in, To sing his praise.

heavens above, And clouds that move In li-quit air.

1. Ye tribes of Ad-am, join With heaven, and earth, and seas, And of-fer notes di-vine To

2. Thou sun, with dazzling rays, And moon, that rul'st the night, Shine to your Maker's praise, With

your Cre-a-tor's praise: Ye ho-ly throng Of an-gels bright, In worlds of light, Be-gin the song, In worlds of light, Be-gin the song.

stars of twinkling light: His power de-clare, Ye floods on high, And clouds that fly In emp-ty air, And clouds that fly In emp-ty air.

1. How pleas-ing is thy voice, O Lord, our heavenly King! That bids the frosts re-tire, And wakes the love-ly spring! The rains re-tain, The

2. The morn with glo-ry crowned, Thy hand ar-rays in smiles; Thou bid'st the eve de-cline, Re-joic-ing o'er the hills. Soft suns a-scend; The

SANFORD. H. M.

Geo. F. Root.

ice dis-tills, And plains and hills For-get to mourn.

mild wind blows; And beau-ty glows To earth's far end.

1. Lord of the worlds a-bove! How pleas-ant and how fair The

2. Oh, hap-py souls who pray Where God ap-points to hear; Oh,

dwell-ings of thy love, Thine earth-ly tem-ples are! To thine a-bode My heart as-pires, With warm de-sires, To see my God.

hap-py men who pay Their con-stant ser-vice there; They praise thee still, And hap-py they Who love the way To Zi-on's hill.

214 CELESTUS. 7s.

1. Songs of praise the angels sang, Heaven with hal-le-lu-jahs rang, When Je-ho-vah's work be-gun, When he spake, and it was done, When he spake, and it was done.

2. Songs of praise awoke the morn, When the Prince of Peace was born: Songs of praise arose, when he Captive led cap-tiv-i-ty, Cap-tive led cap-tiv-i-ty.

BEACON LIGHT. 7s. 6 lines.

1. From the cross up - lift - ed high, Where the Sa-viour deigns to die, What me-lo-dious sounds we hear, Burst-ing on the rav-ish-ed ear!

2. "Spread for thee, the fes-tal board See with rich-est dain-ties stored; To thy Fa-ther's bo-som pressed, Yet a-gain a child con-fessed.

"Love's re-deem-ing work is done; Come and wel-come, sin-ner, come! Love's re-deem-ing work is done; Come and wel-come, sin-ner, come!

"Love's re-deem-ing work is done, Come and wel-come, sin-ner, come!
Nev-er from his house to roam.... Come and wel-come, sin-ner, come!"

SOLO.
Nev-er from his house to roam; Come and wel-come, sin-ner, come! Nev-er from his house to roam; Come and wel-come, sin-ner, come!"

1. Christ, the Lord, is risen to-day! Sons of men and an-gels say: Raise your joys and triumphs high; Sing, ye heavens! and earth re- ply!

2. Love's re- deem- ing work is done, Fought the fight, the bat- tle won: Lo! our sun's e-clipse is o'er; Lo! he sets in blood no more.

FADING. 7s.

[Soft, and not too fast.]

From "SAB. BELL." Arr. by G. F. R.

1. Soft-ly now the light of day Fades up- on our sight a- way; Free from care, from la- bor free, Lord, we would com-mune with thee.

2. Soon from us the light of day Shall for ev- er pass a- way; Then, from sin and sor- row free, Take us, Lord, to dwell with thee.

MINNIE. 7s.

EDWARD EVERETT QUIMBY.

1. Soft- ly now, the light of day Fades up- on my sight a- way; Free from care, from la- bor free, Lord! I would com-mune with thee.

2. Soon, for me, the light of day Shall for ev- er pass a- way; Then, from sin and sor- row free, Take me, Lord! to dwell with thee.

1. Soft - ly fades the twi-light ray Of the ho - ly Sab-bath day; Gen - tly as life's set - ting sun, When the Christian's course is run.

2. Peace is on the world a - broad; 'Tis the ho - ly peace of God; Sym - bol of the peace with - in, When the spi - rit rests from sin.

3. Still the Spi - rit lin - gers near, Where the eve - ning wor - ship - er Seeks com - mun - ion with the skies, Press - ing on - ward to the prize.

REFUGE. 7s. Double.

E. TOWNER ROOT. From "SAB. BELL."

1. Je - sus, lov - er of my soul, Let me to thy bo - som fly, While the bil - lows near me roll, While the tem - pest still.. is high;

2. Oth - er ref - uge have I none,— Hangs my help - less soul on thee; Leave, ah! leave me not a - lone, Still sup - port and com - fort me.

Hide me, O my Sa - viour! hide, Till the storm of life be past; Safe in - to the hav - en guide, O, re - ceive my soul at last.

All my trust on thee is stayed; All my help from thee I bring; Cov - er my de - fense - less head With the shad - ow of... thy wing.

1. Bless-ed Saviour! thee I love, All my oth-er joys a-bove; All my hopes in thee a-bide, Thou my hope, and naught be-side:

2. Once a-gain be-side the cross, All my gain I count but loss; Earth-ly pleasures fade a-way,— Clouds they are that hide my day:

URANIA. 7s. 6 lines.

Geo. F. Root.

Ev-er let my glo-ry be, On-ly, on-ly, on-ly thee.

Hence, vain shadows! let me see Je-sus cru-ci-fied for me.

1. Rock of A-ges! cleft for me; Let me hide my-self in thee!

2. Could my zeal no res-pite know, Could my tears for ev-er flow—

Let the wa-ter and the blood, From thy riv-en side that flowed, Be of sin the dou-ble care— Cleanse me from its guilt and power.

All for sin could not a-tone: Thou must save, and thou a-lone! Noth-ing in my hand I bring; Sim-ply to thy cross I cling.

1. Sweet the time, ex-ceed-ing sweet! When the saints to- geth-er meet, When the Sa- viour is the theme, When they joy to sing of him.

2. Sing we then e- ter- nal love, Such as did the Fa- ther move: He be- held the world un- done, Loved the world, and gave his Son.

3. Sing the Son's a- maz- ing love; How he left the realms a- bove, Took our na- ture and our place, Lived and died to save our race.

IVES. 7s. Double.

E. Ives.

1. Who are these in bright ar- ray, This ex- ult- ing, hap- py throng, Round the al- tar, night and day, Hymning one tri- umph-ant song?

2. These through fi- ery tri- als trod; These from great af- flic- tions came; Now, be- fore the throne of God, Sealed with his al- mighty name:

3. Hun- ger, thirst, dis- ease, un-known, On im- mor- tal fruits they feed: Them the Lamb, a- midst the throne, Shall to liv- ing foun- tains lead:

Wo- thy is the Lamb, once slain, Bless- ing, hon- or, glo- ry, power, Wis- dom, rich- es to ob- tain, New do- min- ion ev- ery hour.

Clad in rai- ment pure and white, Vic- tor- palms in ev- ery hand: Thro' their great Re-deem-er's might, More than con- quer- ers they stand.

Joy and sad- ness ban- ish sighs: Per- feet love dis- pels all fears; And for ev- er from their eyes God shall wipe a- way their tears.



1. Hark, my soul! it is the Lord; 'Tis thy Sa-viour, hear his word; Je-sus speaks and speaks to thee: "Say, poor sin-ner, lov'st thou me?

2. "Mine is an un-chang-ing love, High-er than the highs a-bove, Deep-er than the depths be-neath, Free and faith-fal, strong as death,

3. "Thou shalt see my glo-ry soon, When the work of grace is done; Part-ner of my throne shalt be: "Say, poor sin-ner lov'st thou me?

CHAUNCEY. 7s.

Arr. from Abr. by E. T. Root.

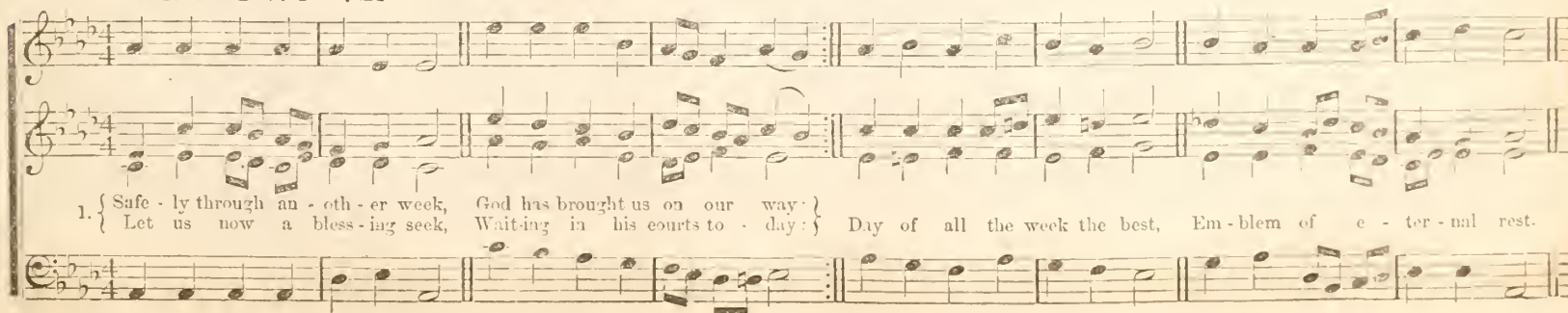


1. Praise, oh, praise the Name di-vine! Praise him at the hallow'd shrine; Let the fir-ma-ment on high To its Ma-ker's praise re-ply.

2. All who vi-tal breath en-joy, In his praise that breath em-ploy; Heaven and earth the e'o-rus join; Praise, oh, praise the Name di-vine!

BIGELOW. 7s. 6 lines.

G. F. Root. FROM "THE SHAWM."



1. { Safe-ly through an-oth-er week, God has brought us on our way: } Let us now a bless-ing seek, Waiting in his courts to-day: } Day of all the week the best, Em-blem of e-ter-nal rest.

1. Son of God, thy bless - ing grant; Still sup - ply our ev - ery want! Tree of life, thy in - fluence shed! With thy sap my spi - rit feed.

4. All my hopes on thee de - pend; Love me, save me to the end; Give me the con - tin - uing grace, Take the ev - er - last - ing praise.

MIZPAH. 7s.

T. F. SEWARD.

1. Soft - ly now the light of day Fades up - on my sight a - way, Free from care, from la - bor free, Lord, I would com - mune with thee.

2. Soon for us, the light of day Shall for ev - er pass a - way; Then, from sin and sor - row free, Take us, Lord, to dwell with thee.

TWILIGHT. 7s. *[Dolce e Legato.]*

S. C. MOORE.

1. Gen - tly fall the dews of eve, Rais - ing still the lan - guid flowers; Sweet - ly flow the tears that grieve O'er a mourner's strick - en hours.

2. Bless - ed tears and dews that yet Lift us near - er un - to heaven! Let us still his praise re - peat, Who in mer - cy all hath given.

1. Sweet the time, ex - ceed - ing sweet! When the saints to - geth - er meet, When the Sa - viour is the theme, When they joy to sing of him.

2. Sing we then e - ter - nal love, Such as did the Fa - ther move: He be - held the world un - done, Loved the world, and gave his Son.

COLLISTER: 7s. Double.

G. F. R.

1. { While with ceaseless course, the sun Hasteth thro' the former year,
 { Many souls their race have run, [Omit.....] Nev-er more to meet us here: } Fixed in an e - ter - nal state, They have done with all be-low;
 D.C. We a lit - tle lon - ger wait, [Omit.....] But how lit - tle none can know.

1st Time. 2d Time. Fine. D.C.

MERTONVILLE. 7s.

1. High in yon - der realms of light, Dwell the rap - tured saints a - bove; Far be - yond our fee - ble sight, Han - py in Im - man - uel's love.

2. Pil - grims in this vale of tears, Once they knew, like us be - low, Gloom - y doubts, dis - tress - ing fears, Torturing pain, and heav - y woe.

1. Praise to God, im - mor - tal praise, For the love that crowns our days; Bounteous Source of ev - ery joy, Let thy praise our tongues em - ploy.

PLEYEL'S HYMN. 7s.

PLEYEL.

1. Chil - dren of the heavenly King, As ye, jour - ney, sweet - ly sing; Sing your Saviour's wor - thy praise, Glorious in his works and ways.

MARTYN. 7s.

S. B. MARSH.

1. { Ma - ry to the Saviour's tomb Hast - ed at the ear - ly dawn, }
 { Spice she bro't, and sweet perfume, But the Lord she loved had gone, }
 n. c. Trembling, while a crystal flood Issued from her weep - ing eyes. For a - while, she lingering stood, Filled with sorrow and sur - prise, D. C.

BENEVENTO. 7s.

S. WEBBE. D. S.

1. While with ceaseless course, the sun Hast - ed thro' the former year, Many souls their race have run, Never more to meet us here; Fixed in an e - ter - nal state, They have done with all below;
 n. s. We a lit - tle long - er wait, But how lit - tle, none can know.

1. When forced to part from those we love, Tho' sure to meet to-mor-row, We still a pain-ful an-guish prove—We feel a pang of sor-row.

2. But who can e'er de-scribe the tears We shed when thus we sev-er, If doomed to part for months, for years—To part, per-haps, for ev-er!

HERBST. 8s & 7s. Peculiar.

W. B. B. From "THE SHAWM."

1. { When thy harvest yields thee pleasure, Thou the gold-en sheaf shalt bind; }
 { To the poor be-longs the trea-sure Of the scattered ears be-hind: } This thy God or-dains to bless The widow and the fa-ther-less.

2. { When thine olive-plants, in-creas-ing, Pour their plen-ty o'er the plain; }
 { Grateful, thou shalt take the bless-ing, But not search the boughs a-gain: } This thy God or-dains to bless The widow and the fa-ther-less.

PETAL. 8s & 7s. Peculiar.

1. O, lay not up up-on the earth Your hope, your joy, your treasure; Here sor-row clouds the pilgrim's path, And blights each opening pleasure.

2. Earth's joys, like dew-drops, fade a-way; Like clouds its vis-ions van-ish; A-bove, no night can chase the day; Those joys no change can ban-ish.

1. Lo! he comes with clouds descending Once for fa-vor'd sin-ners slain; Thousand, thousand saints at-tending, Swell the tri-umph of his train: Hal-le-lu-jah,

2. See the u-ni-verse in mo-tion, Sinking on her fu-neral pyre—Earth dis-solv-ing, and the o-cean Van-ish-ing in fin-al fire:—Hark, the trumpet!

AIMWELL. 8s & 7s. Double.

M. O.

Hal-le-lu-jah! Je-sus Christ shall ev-er reign!

1. Sweet the mo-ments, rich in bless-ing, Which be-fore the cross I spend; Life, and
D. C. While I see di-vine com-pas-sion Beam-ing in his gra-cious eye.

2. Here it is I find my heav-en, While up-on the cross I gaze; Love I
D. C. Con-stant still, in faith a-bid-ing, Life de-riv-ing from his death.

health, and peace pos-sess-ing, From the sin-ner's dy-ing Friend. Tru-ly bless-ed is this sta-tion, Low be-fore his cross to lie;

much? Pre much for-giv-en; I'm a mi-ra-cle of grace. Love and grief my heart di-vid-ing, With my tears his feet I'll bathe;



1. Hark! what mean those ho-ly voices, Sweet-ly sound-ing thro' the skies? Lo! th'an-gel-ic host re-joic-es; Heavenly hal-le-lu-jahs rise.

2. Hear them tell the wondrous sto-ry, Hear them chant in hymns of joy; "Glo-ry in the high-est, glo-ry! Glo-ry be to God most high!"

LACORDAIRE. 8s & 7s.

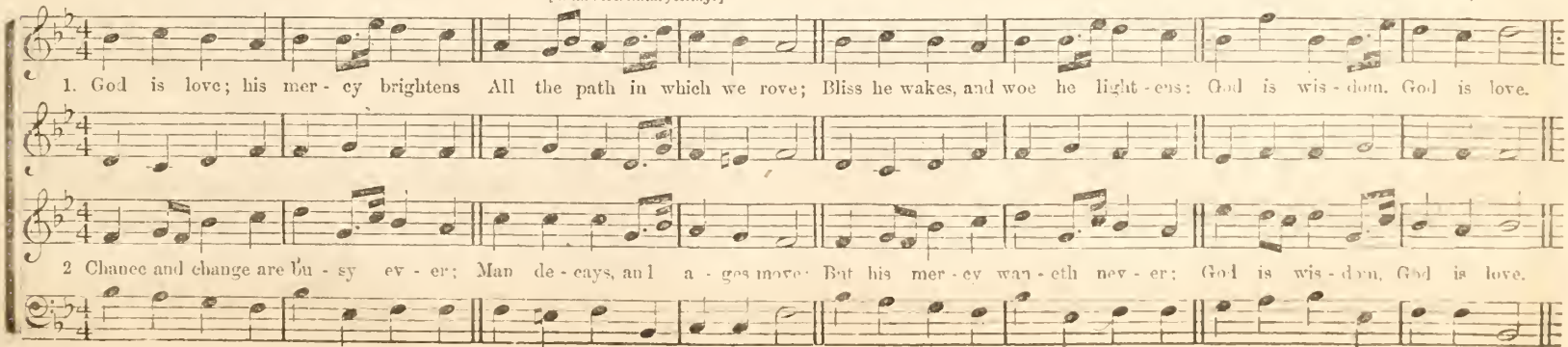


1. I would love thee, God and Fa-ther! My Re-deem-er, and my King! I would love thee; for, with-out thee, Life is but a bit-ter thing.

2. I would love thee; ev-ery bless-ing Flows to me from out thy throne: I would love thee—he who loves thee Nev-er feels him-self a-lone.

HASWELL. 8s & 7s.

[With reverential feeling.]



1. God is love; his mer-cy brightens All the path in which we rove; Bliss he wakes, and woe he light-ens; God is wis-dom, God is love.

2. Chance and change are 'U - sy ev - er; Man de-cays, and a - ges move: But his mer-cy wan-eth nev-er; God is wis-dom, God is love.

1. Gen - tly, Lord! O gen - tly lead us, Thro' this lone - ly vale of tears; Thro' the chang - es thou'st de - creed us, Till our last great change ap - pears:

2. In the hour of pain and an - guish, In the hour when death draws near, Suf - fer not our hearts to lan - guish, Suf - fer not our souls to fear.

When tempt - a - tion's darts as - sail us, When in de - vious paths we stray, Let thy good - ness nev - er fail us, Lead us in thy per - fect way.

And, when mor - tal life is end - ed, Bid us on thy bo - som rest, Till, by an - gel bands at - tend - ed, We a - wake a - mong the blest.

MELOPENE. 8s & 7s. Double.

M. O.

D. S.

SOLO. (Tenor or Soprano.) *8.* *Fine.*

Glorious things of thee are spoken, Zion, city of our God; He, whose word can not be broken, Formed thee for his own abode; On the Rock of Ages founded—What can shake thy sure repose?

CHORUS. *8.* *Fine.* *D. S.*

Glorious things of thee are spoken, Zion, city of our God; He, whose word can not be broken, Formed thee for his own abode; On the Rock of Ages founded—What can shake thy sure repose?

D. S. With salvation's walls surrounded, Thou may'st smile on all thy foes.

1. See the clouds up - on the mountains, Roll - ing, ris - ing, melt a - way, Light, forth flow - ing from its foun-tain, Pours an un - ob - struct - ed ray.

5. Rise, my soul, the day is break-ing, Gladdened na-ture drinks the light; From the sleep of darkness wak - ing, Put off all the clouds of night.

2. So, be - fore thy pres-ence fad-ing, Lord, may ev - ery shad-ow fly; Chase the gloom, my soul in - vad-ing, With the sun-beam of thine eye,

6. Take the rest this day is bring-ing, Blest of all our earth-ly days, En - ter thou his gates with sing-ing, Tread the hal-lowed floor with praise,

BANVARD. 8s & 7s.

1. O thou sun of glo-rious splendor, Shine with heal-ing in thy wing; Chase a - way these shades of dark-ness; Ho - ly light and com - fort bring.

2. Let the her - alds of sal - va - tion Round the world with joy pro-claim, "Death and hell are spoils and vanquished, Thro' the great In - man-u-el's name."

1. Hum-ble souls, who seek sal - va - tion Thro' the Lambs re - deem-ing blood, Hear the voice of rev - e - la - tion; Tread the path that Je - sus trod.

2. Hear the blest Re - deem-er call you; List - en to his heavenly voice: Dread no ills that can be - fall you, While you make his ways your choice.

VERDURA. 8s & 7s.

[With intensity of tone.]

S. C. MOORE.

1. Crown his head with end-less bless-ing, Who, in God the Fa-ther's name, With com-pas-sion nev - er ceas-ing, Comes sal - va - tion to pro-claim.

2. Lo! Je - ho - vah, we a - dore thee; Thee, our Sa-viour; thee, our God! From his throne his beams of glo - ry Shine thro' all the world a - broad.


DUTTON. 8s & 7s.

[Not too fast.]

M. O.

1. Take my heart, O Fa-ther, take it! Make and keep it all thine own; Let thy Spi-rit melt and break it— This proud heart of sin and stone.

2. Fa-ther, make it pure and low - ly, Fond of peace, and far from strife; Turn-ing from the paths un - ho - ly Of this vain and sin - ful life.



1. Come, thou long-ex-pect-ed Je-sus, Born to set thy peo-ple free; From our fears and sins re-lease us; Let us find our rest in thee,

3. Born, thy peo-ple to de-liv-er; Born a child, and yet a king; Born to reign in us for ev-er, Now thy gra-cious king-dom bring.

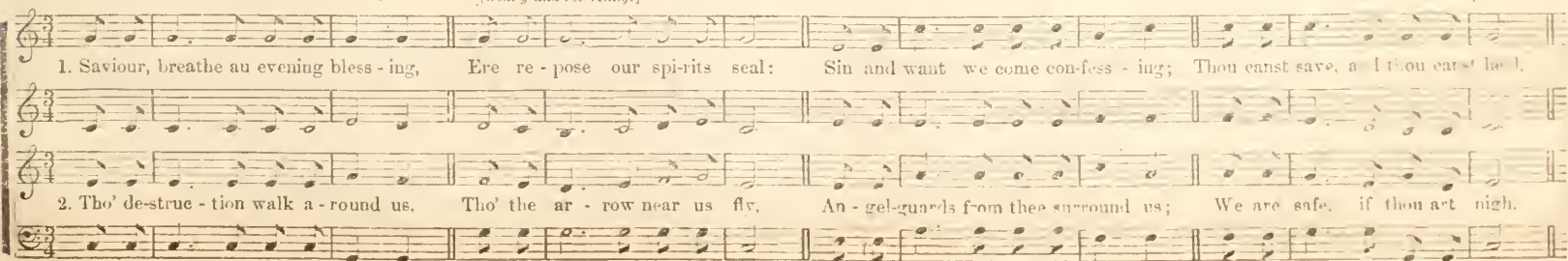


2. Is-ra-el's strength and con-so-la-tion, Hope of all the earth thou art; Dear de-sire of ev-ery na-tion, Joy of ev-ery long-ing heart.

4. By thine own e-ter-nal Spi-rit, Rule in all our hearts a-lone; By thine all-suf-fi-cient mer-it, Raise us to thy glo-rious throne.

REPOSE. 8s & 7s.

[Gently and reverently.]



1. Saviour, breathe au evening bless-ing, Ere re-pose our spi-rits seal: Sin and want we come con-fess-ing; Thou canst save, and thou canst heal.

2. Tho' de-struct-ion walk a-round us, Tho' the ar-row near us fly, An-gel-guards from thee surround us; We are safe, if thou art nigh.

{ Far from mor-tal cares re-treat-ing, Sor-did hopes and vain de-sires, }
 { Here our will-ing foot-steps meet-ing, Ev-ery heart to heaven as-pires. } From the fount of glo-ry beam-ing, Light ce-les-tial cheers our eyes,
 Mer-cy from a-bove pro-claim-ing, Peace and par-don from the skies.

SICILY. 8s & 7s.

From "CAR. SAC."

Lord, dis-miss us with thy bless-ing, Fill our hearts with joy and peace; { Let us each, thy love pos-sess-ing, Tri-umph in re-dee-ming grace.
 Oh re-fresh us, Oh re-fresh us, Traveling thro' this wil-der-ness.

MOUNT VERNON. 8s & 7s.

[This tune may be sung as a Duet by Treble voices.]

DR. L. MASON.

Sis-ter, thou wast mild and love-ly, Gen-tle as the sum-mer breeze, Pleas-ant as the air of eve-ning, When it floats a-mong the trees.

WILMOT. 8s & 7s.

Arr. from WEBER, by DR. L. MASON.

Lo! the Lord Je-ho-vah liv-eth! He's my rock, I bless His name: He, my God, sal-va-tion giv-eth; All ye lands, ex-alt His fame.

1. The scene around me disappears, And borne to ancient regions, While time recalls the flight of years, I see angelic legions Descending in an orb of light, A -

2. Ti-dings, glad tidings from above, To ev-ery age and nation; Tidings, glad tidings, God is love; To man he sends salvation; His Son beloved, his only Son. The

- midst the dark and silent night, I hear ce-les-tial voices, I hear ce-les-tial voi-ces.

work of mercy hath begun; Give to his name the glory, Give to his name the glo-ry.

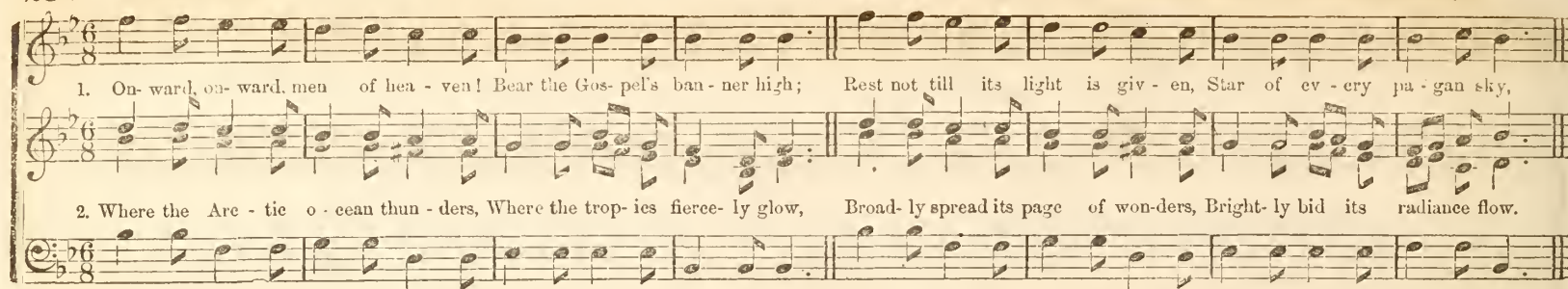
HEMELDEEN. 8s & 7s. Peculiar.

1. Lo! the seal of death is breaking; Those who slept its

2. There, no more at eve de-clin-ing, Suns with-out a

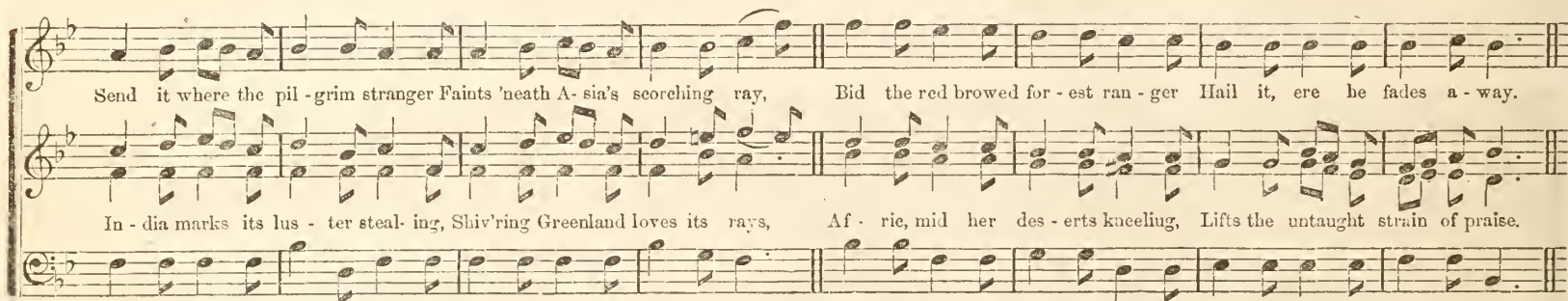
sleep are waking; Heaven opens its portals fair! Hark! the harps of God are ringing, Hark! the seraph's hymn is fling-ing Mu-sie on im-mor-tal air.

cloud are shin-ing O'er the land of life and love; There the founts of life are flow-ing. Flowers unknown to time, are blowing In that radiant scene a-bove.



1. On-ward, on-ward, men of hea-ven! Bear the Gos-pel's ban-ner high; Rest not till its light is giv-en, Star of ev-ery pa-gan sky,

2. Where the Are-tie o-cean thun-ders, Where the trop-ics fierce-ly glow, Broad-ly spread its page of won-ders, Bright-ly bid its radiance flow.



Send it where the pil-grim stranger Faints 'neath A-sia's scorching ray, Bid the red browed for-est ran-ger Hail it, ere he fades a-way.

In-dia marks its lus-ter steal-ing, Shiv'ring Greenland loves its rays, Af-ric, mid her des-erts kneeling, Lifts the untaught strain of praise.

ELMVILLE. 8s & 7s. Double.



Fine. *D. C.*

1. { Glorious things of thee are spo-ken, Zi-on, cit-y of our God, { Lord, thy church is still thy dwell-ing, Still is pre-cious in thy sight, { He whose word can ne'er be bro-ken Chose thee for his own a-bode: { Judah's tem-ple far ex-cel-liug, Beaming with the gospel's light.

Fine. *D. C.*



As Ss & 7s.

1. { Great God! what do I see and hear? The end of things cre - a - ted! }
 { Be hold the Judge of man ap - pear, O! clouds of glo - ry seat - ed! } The trumpet sounds, the graves restore The dead which they contained before; Pre - pare my soul to meet him!
 2. { The dead in Christ shall first a - rise, At the last tramp - et - sounding, - }
 { Caught up to meet him in the skies, With joy their Lord sur - round - ing, } No gloom - y fears their souls dismay; His pres - ence sheds e - ter - nal day On those prepared to meet him.

As. L. M. *

{ E - ter - ni - ty! e - ter - ni - ty! O bright, O blest e - ter - ni - ty! }
 { Which Jesus hath obtained for those Who seek in him their sure re - pose; } A lit - tle while they suffer here, But lo! e - ter - ni - ty is near! E - ter - ni - ty! e - ter - ni - ty!



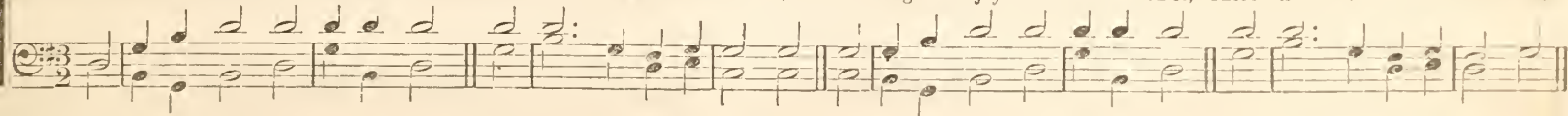
* Omit the ties for this hymn.

SHINING SHORE. 8s & 7s. Peculiar.

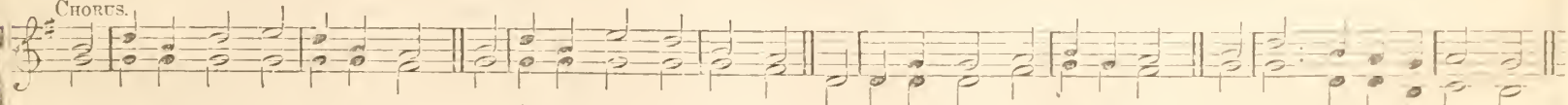
GEO. F. ROOT. From "SAB. HYMN AND TUNE BOOK."



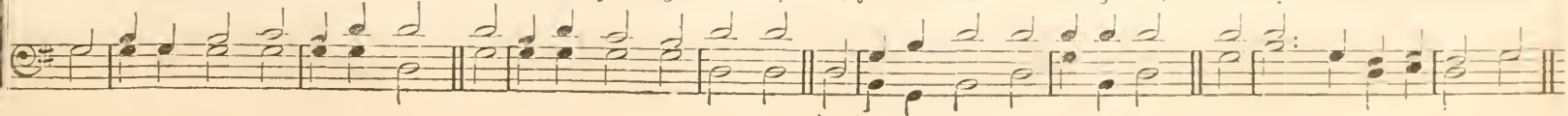
1. My days are glid - ing swift - ly by, And I, a pil - grim stran - ger, Would not de - tain them as they fly, Those hours of toil and dan - ger:
 2. Our ab - sent King the watchword gave,—"Let ev - ery lamp be burn - ing;" We look a - far, a - cross the wave, Our dis - tant home dis - cern - ing:
 3. Should coming days be dark and cold, We will not yield to sor - row, For hope will sing, with courage bold, "There's glo - ry on the mor - row;"
 4. Let storms of woe in whirlwinds rise, Each eord on earth to sev - er,—There—bright and joy - ous in the skies, There—is our home for ev - er.



CHORUS.



For now we stand on Jordan's strand, Our friends are pass - ing o - ver, And, just be - fore, the shin - ing shore, We may almost dis - cov - er.



1st time.

2d time.

Geo. B. Loomis.

1. { Saviour, like a shepherd lead us; Much we need thy ten-der care; }
 { In thy pleasant pastures feed us; [OMIT . . .] } For our use thy folds pre-pare; Blessed Je-sus! Blessed Je-sus! Thou hast bought us, thine we are.

2. { Thou hast promised to re-ceive us, Poor and sin-ful though we be; }
 { Thou hast mer-cy to re-lieve us, [OMIT . . .] } Grace to cleanse, and power to free; Blessed Je-sus! Blessed Je-sus! Let us ear-ly turn to thee.

M'GREGOR. 8s, 7s & 4s. Or 8s & 7s. 6 lines.

G. F. Root.

1. { See, from Zi-on's sa-cred moun-tain, Streams of liv-ing wa-ter flow; }
 { God has o-pened there a foun-tain That sup-plies the plains be-low; } They are bless-ed, They are bless-ed Who its sovereign vir-tues know.

2. { Tho' ten thousand e-annels flow-ing, Streams of mer-cy find their way; }
 { Life, and health, and joy be-stow-ing, Mak-ing all a-round look gay; } O ye na-tions, O ye na-tions, Hail the long-ex-pect-ed day.

ASHCROFT. 8s, 7s & 4s.

+

1. In thy name, O Lord, assem-bling, We, thy people, now draw near; Teach us to rejoice with trembling; Speak, and let thy servants hear,—Hear with meckness,—Hear thy word with godly fear.

2. While our day on earth are lengthened, May we give them, Lord, to thee; Cheered by hope, and daily strengthened, We would run, nor weary be, Till thy glory, Without clouds, in heaven we see.

1. An-gels, from the realms of glo - ry, Wing your flight o'er all the earth, Ye, who sang ere - a - tion's sto - ry, Now proclaim Mes - si - ah's

2. Shepherds, in the field a - bid - ing, Watching o'er your flocks by night, God with man is now re - sid - ing, Yon - der shines the in-fant

LOOMIS. 8s, 7s & 4s. [With earnestness and pathos.] GEO. F. ROOT.

birth, Come and worship, Worship Christ, the new-born King.

light, Come and worship, Worship Christ, the new-born King.

1. Yes, my na - tive land! I love thee; All thy scenes, I

2. Scenes of sa - cred peace and pleas - ure, Ho - ly days and

love them well: Home and friends that smile around me, Can I bid you all fare - well? Can I leave you, Far in hea - then lands to dwell?

Sab - bath bell, Rich - est, bright - est, sweetest trea - sure, Can I—can I say, "Farewell!" Can I leave you, Far in hea - then lands to dwell?

{ Hail, thou hap - py morn, so glo - rious! Come, ye saints, your griefs give o'er; }
 Sing how Je - sus rose vie - to - rious, By his own al - might - y power: { Hail - le - lu - jah! Hail - le - lu - jah! To the glo - rious Son of God.

MURRAY HILL. 8s, 7s & 4s.

G. F. R.

1. O'er the gloomy hills of darkness, Look, my soul, be still, and gaze; See the prom - is - es ad - van - cing To a glo - rious day of grace; Bless - ed jub'lee, Let thy glo - rious morning dawn.
 2. Let the dark, be - nighted pa - gan, Let the rude bar - bar - ian, see That di - vine and glorious conquest Once ob - tained on Cal - va - ry: Let the gos - pel Loud re - sound, from pole to pole.

SYDENHAM. 8s, 7s & 4s.

1. Men of God, go take your sta - tions; Darkness reigns throughout the earth; Go proclaim among the nations Joyful news of heavenly birth; Bear the tidings Of the Saviour's matchless worth.
 2. Of his gos - pel not a - sham - ed, As "the power of God to save." Go where Christ was never nam - ed, Pub - lish free - dom to the slave— Blessed freedom! Such as Zi - on's children have.

On the mountain's top ap-pear-ing, Lo! the sac-er-d her-ald stands! Welcome news to Zi-on bea-ing, Zi-on long in hos-tile lauds. Mourning eap-tive! God him-self shall loose thy bands, Mourning eap-tive! God him-self shall loose thy

HAMDEN. 8s, 7s & 4.

Dr. L. MASON.

Guide me, O thou great Je-ho-vah, Pil-grim thro' this bar-ren land: I am weak, but thou art might-y, Hold me with thy power-ful hand; Bread of heav-en, Feed me till I want no more.

DOOM. 8s, 7s & 4.

[Reverentially.]

Geo. F. Root.

See th' eter-nal Judge de-scending, View him seated on his throne! Now, poor sinner, now re-menting, Stand and hear thine awful doom; Trumpets call thee—Stand and hear thine awful doom.

BILLOW. 8s, 7s & 4. Peculiar.

Dim. *p* 1st.

2d. Dr. L. MASON.

Star of peace, to wanderers weary, Bright the beams that smile on me; Cheer the pi-lot's vis-ion dreary, Far, far at sea, Far, far at sea.

Soprano.

1. What is life? 'tis but a va-por, Soon it van-ish-es a-way. Life is but a dy-ing tap-er— O my soul, why wish to stay!

Al o.

2. See that glo-ry, how re-splendent! Bright-er far than fan-cy paints; There, in ma-jes-ty trans-cend-ent, Je-sus reigns the King of saints.

HARWELL. 8s, 7s & 7.

[Animated.]

Dr. L. MASON.

Why not spread thy wings and fly Straight to yon-der world of joy.

Why not spread thy wings and fly Straight to yon-der world of joy.

1. { Hark! ten thousand harps and voice - Sound the notes of praise a - bove, }
 Je - sus reigns, and heaven rejoice - es: Je - sus reigns, the God of love; }

See, he sits on yon-der throne; Je-sus rules the world a-lone: Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! A-men!

See, he sits on yon-der throne: Je-sus rules the world a-lone: Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! A-men!

1. Now be the gos-pel ban-ner In ev-ry land un-fur'd: And be the shout ho-san-na Re-echoed through the world: Till ev-ry isle and na-tion, Till

2. Yes, thou shalt reign for ev-er, O Jesus, King of kings! Thy light, thy love, thy fa-vor, Each ransom'd captive sings: The isles for thee are wait-ing, The

ERITH. 7s & 6s. Iambic.

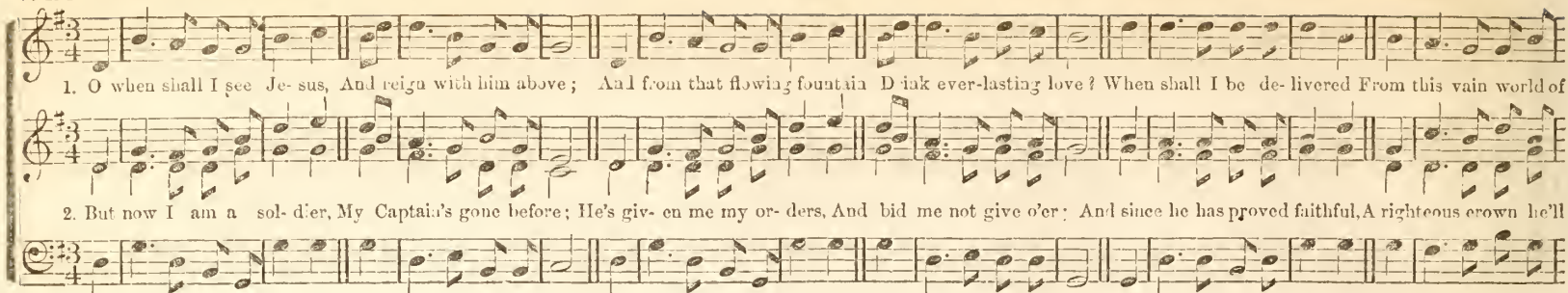
M. O.

ev-ry tribe and tongue, Re-ceive the great sal-va-tion, And join the happy throng.

deserts learn thy praise, The hills and valleys greet-ing, The song responsive raise.

hill and valley, ring-ing With one triumphant song, Proclaim the contest end-ed, And him who once was slain, A-gain to earth descend-ed, In righteousness to reign?


sha-ly vales and fountains Shall e-cho the re- ply: High tower and lowly dwelling Shall send the hymn around, All hal-le-lu-jah swelling, In one e-ter-nal sound!



1. O when shall I see Je-sus, And reign with him above; And from that flowing fountain Drink ever-lasting love? When shall I be de-livered From this vain world of

2. But now I am a sol-dier, My Captain's gone before; He's giv-en me my or-ders, And bid me not give o'er; And since he has proved faithful, A righteous crown he'll

RECTORY GROVE. 7s & 6s. Iambic.

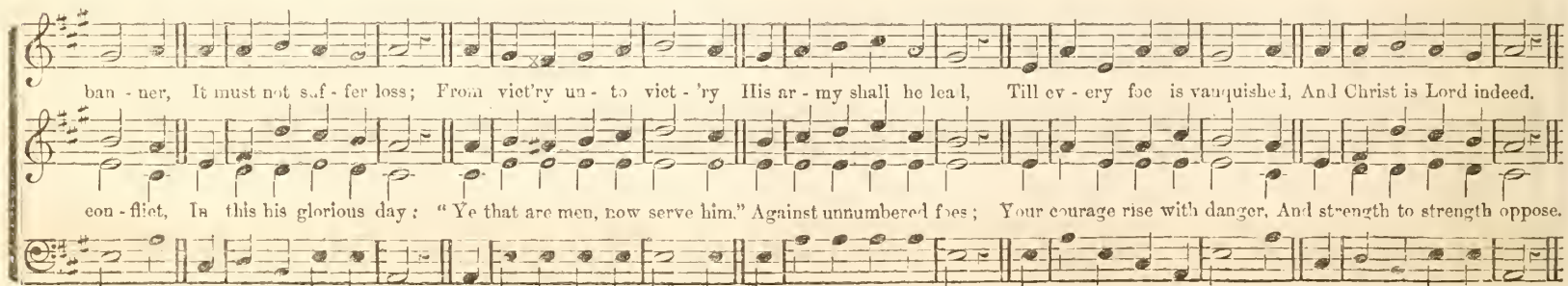



sin. And with my blessed Je-sus Drink end-less pleasures in?

give, And all his valiant sol-diers E-ter-nal life shall have.

1. Stand up! stand up for Je-sus! Ye soldiers of the cross; Lift high his roy-al

2. Stand up! stand up for Je-sus! The trumpet call o-bey; Forth to the might-y



ban-ner, It must not suf-fer loss; From viet-ry un-to viet-'ry His ar-my shall he lead, Till ev-ery foe is vanquish'd, And Christ is Lord indeed.

con-flict, In this his glorious day: "Ye that are men, now serve him." Against unnumbered foes; Your courage rise with danger, And strength to strength oppose.

1. From Greenland's i-ey mountains, From In-dia's co - ral strand, .Where Afrie's sun-ny fountains Roll down their golden sand; From many an aencient riv - er, From

2. What though the spicy breez-es Blow soft o'er Ceylon's isle— Though ev'ry prospect pleas-es, And on - ly man is vile?— In vain, with lav-ish kind-ness, The

GOODWIN. 7s & 6s. Iambic. GEORGE JAMES WEBB.

many a palm-y plain, They call us to de - liv-er Their land from error's chain,

gifts of God are strown; The heathen, in his blindness, Bows down to wood and stone.


1. The morning light is breaking, The darkness disappears; The sons of earth are

2. Rich dews of grace come o'er us, In many a gentle shower, And brighter scenes be-

wak - ing To pen - i - ten-tial tears; Each breeze that sweeps the ocean Brings tidings from a - far Of na-tions in eom-mo - tion, Prepared for Zi-on's war.

- fore us Are opening ev'ry hour: Each cry to hea-ven go - ing, A - bun-dant answer brings, And heavenly gales are blowing, With peace upon their wings.

Fine. *D. C.*



1. { Praise the Lord, who reigns a - bove, And keeps his courts be - low; }
 { Praise him for his bound-less love, And all his great-ness show. } Praise him for his no - ble deeds; Praise him for his matchless power;
 d. c. Him, from whom all good pro - ceeds, Let earth and heaven a - dore.



Fine. *D. C.*

2. { Pub - lish, spread to all a - round The great Im - man - uel's name; }
 { Let the gos - pel - trum - pet sound, Him Prince of Peace pro - claim. } Praise him, ev - ery tune - ful string: All the reach of heavenly art,
 d. c. All the power of mu - sic bring, The mu - sic of the heart.



AMSTERDAM. 7s & 6s. Trochaic.



Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace, Rise, from tran - si - to - ry things, Toward heaven, thy na - tive place.




Sun, and moon, and stars de - cay, Time shall soon this earth re - move; Rise, my soul, and haste a - way To seats pre - pared a - bove.



1. Drooping souls, no lou - ger mourn, Je - sus still is pre - cious: If to him you now re - turn, Heaven will be pro - pi - tious.

2. He has par - dons, full and free, Droop - ing souls to glad - den; Still he cries—"Come un - to me, Wea - ry, hea - vy la - den."

Je - sus now is pass - ing by, Call - ing wanderers near him; Drooping souls, you need not die, Go to him and hear him.

Tho' your sins, like mountains high, Rise, and reach to hea - ven, Soon as you on him re - ly, All shall be for - giv - en.

ABVILLE. 7s & 6s. Peculiar.

From "SAB. HYMN AND TUNE BOOK."

1. No, no, it is not dy - ing To go un - to our God; This gloomy earth for - sak - ing, Our journey homeward tak - ing, A - long the star - ry road,

2. No, no, it is not dy - ing Heaven's cit - i - zen to be; A crown im - mor - tal wear - ing, And rest un - bro - ken star - ing, From care and con - flict free,

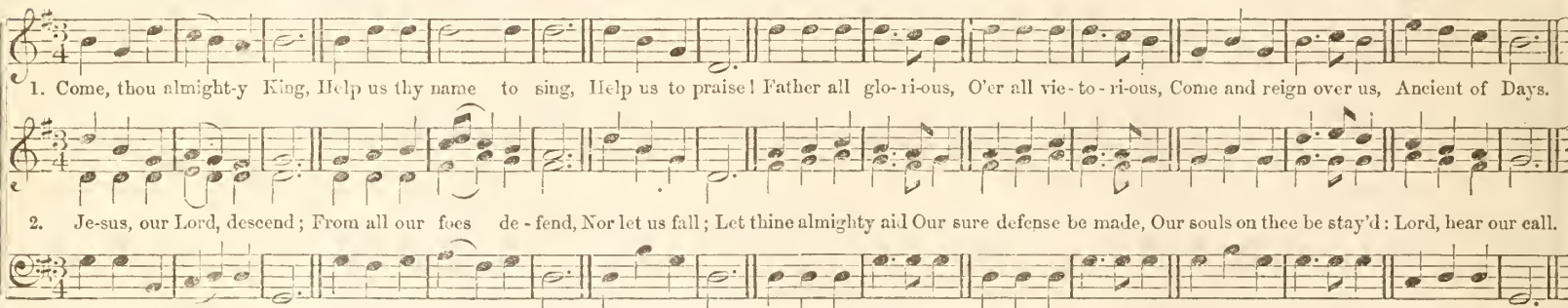


1. My country, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land, where my fathers died; Land of the pilgrim's pride; From ev' - ry mountain side Let free - dom ring.
 2. My na - tive country! thee, Land of the no - ble free, Thy name I love: ' I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills, Like that a - bove.

3. Let mu - sic swell the breeze, And ring from all the trees Sweet freedom's song; Let mortal tongues a - wake; Let all that breathe partake; Let rocks their si - lence break, The sound pro - long.

ITALIAN HYMN. 6s & 4s.

GIARDINI.

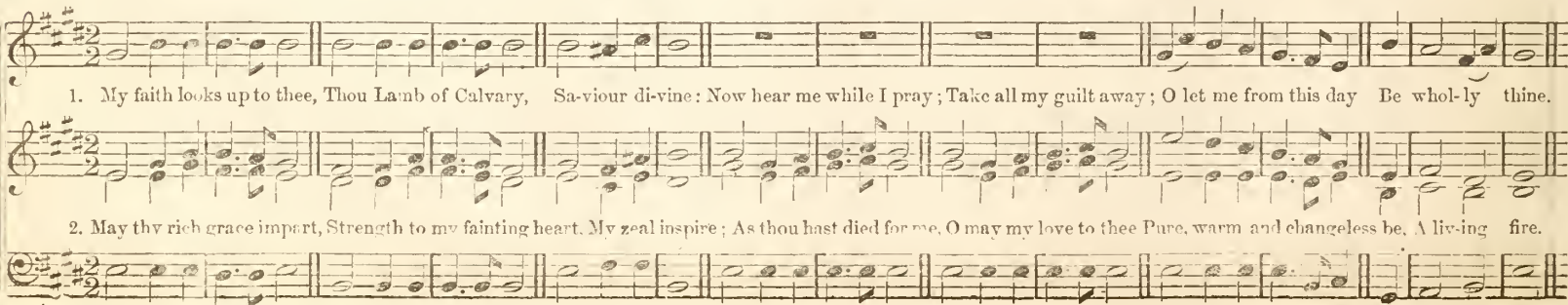


1. Come, thou almighty King, Help us thy name to sing, Help us to praise! Father all glo - ri - ous, O'er all vie - to - ri - ous, Come and reign over us, Ancient of Days.

2. Je - sus, our Lord, descend; From all our foes de - fend, Nor let us fall; Let thine almighty aid Our sure defense be made, Our souls on thee be stay'd; Lord, hear our call.

OLIVET. 6s & 4s.

Dr. L. MASON.



1. My faith looks up to thee, Thou Lamb of Calvary, Sa - viour di - vine: Now hear me while I pray; Take all my guilt away; O let me from this day Be whol - ly thine.

2. May thy rich grace impart, Strength to my fainting heart. My zeal inspire; As thou hast died for me, O may my love to thee Pure, warm and changeless be, A liv - ing fire.

1. The God of harv-est praise; In loud thanksgiv-ing raise Hand, heart, and voice, The val-leys laugh and sing, For-ests and mountains ring;

2. Gar-den and or-chard ground, Au-tum-nal fruits have crowned, The vin-tage glows. Here plen-ty pours her horn; There the full tide of corn,

EDMANDS. 6s & 4s. Peculiar.



The plains their tribute bring, The streams re-joice.

1. Plead thou, oh, plead my cause! Each self-ex-cus-ing plea My trembling soul with-draws,

Sway'd by the breath of morn, The land o'er-flows.

2. Ah! plead not aught of mine Be-fore thine al-tar throne—Fragments, when all is thine,

And flies to thee. When Justice rears her throne, Ah! who, save thee a-lone, May stand, O spot-less One? Plead thou my cause!

All, all thine own! Thou seest what stains they bear, Oh, since each tear, each prayer, Hath need of par-don there, Plead thou my cause.

1. Near - er, my God, to thee, Near - er to thee: Ev'n though it be a cross That rais - eth me, Still all my song shall be, Near - er, my
 2. Though like a wan - der - er, Day - light all gone, Dark - ness be o - ver me, My rest a stone, Yet in my dreams, I'd be Near - er, my

3. There let the way ap - pear Steps up to heaven; All that thou send - est me In mer - cy given, An - gels to beck - on me Near - er, my

OAK. 6s & 4s. Peculiar. DR. L. MASON.

God, to thee, Near - er, my God, to thee, Near - er to thee,
 God, to thee, Near - er, my God, to thee, Near - er to thee.

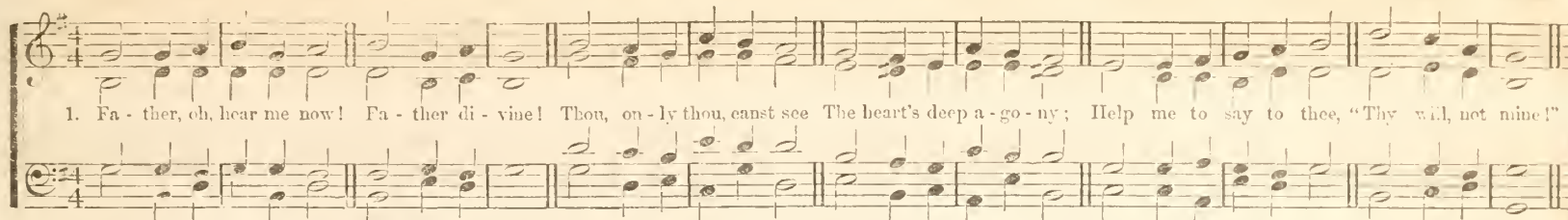
God, to thee, Near - er, my God, to thee, Near - er to thee.

1. I'm but a stran - ger here, Heaven is my home; Earth is a
 2. What tho' the tem - pest rage, Heaven is my home; Short is my

3. There, at my Saviour's side, Heaven is my home; I shall be

des - ert drear, Heaven is my home. Dan - ger and sor - row stand Round me on ev - ery hand; Heaven is my fa - ther - land, Heaven is my home.
 pil - grim - age, Heaven is my home. Time's cold and win - try blast Soon will be o - ver - past; I shall reach home at last, Heaven is my home.

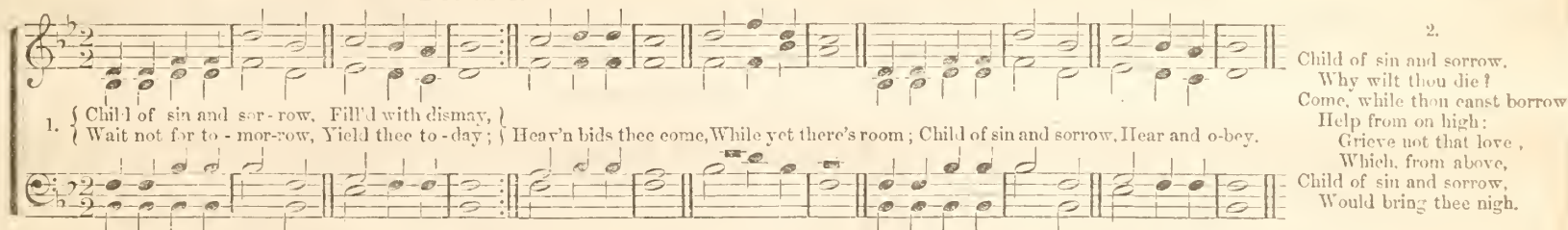
glo - ri - fied, Heaven is my home. There are the good and blest, Those I loved most and best, There too I soon shall rest; Heaven is my home.



1. Fa - ther, oh, hear me now! Fa - ther di - vine! Thou, on - ly thou, canst see The heart's deep a - go - ny; Help me to say to thee, "Thy will, not mine!"

AVA. 6s & 4s. Peculiar.

Dr. THOS. HASTINGS.



1. { Child of sin and sor - row, Fill'd with dismay, } { Wait not for to - mor - row, Yield thee to - day; } Hear'n bids thee come, While yet there's room; Child of sin and sorrow, Hear and o - bey.

2. Child of sin and sorrow, Why wilt thou die? Come, while thou canst borrow Help from on high: Grieve not that love, Which, from above, Child of sin and sorrow, Would bring thee nigh.

ELAND. 6s & 4s. Peculiar.

"SABBATH HYMN AND TUNE BOOK."



1. On earth was dark - ness spread— One bound - less night; "Let there be light," God said— And there was light!

2. There hung a deeper gloom O'er quick and dead; But Jesus burst the tomb, And darkness fled.

3. God by his word arrayed Darkness with light: God by his Son displayed Day without night.

DUDLEY. 6s & 4s. Peculiar.

Dr. L. MASON. From "HALLELUJAH."



1 Fare - well! we meet no more On this side heaven! The part - ing scene is o'er, The last - ed look is o'er

2. Farewell! my soul will weep While mem'ry lives: From wounds that sink so deep No earthly band relieves.

3. Farewell! oh may we meet In heaven above, And there, in union sweet, Sing of a Saviour's love.

1. Hark! the sounds of glad-ness From a dis-tant shore, Like re-lief from sad-ness: Sor-row now no more. 'Tis the Lord hath done it, In his day of

2. Wel-come, sounds of glad-ness, From a dis-tant shore; Now a-way with sad-ness, And de-spond no more. Ye who mourn with Zi-on, And her wel-fare

TILLINGHAST. 6s & 5s. Trochaic. G. F. Root.

power: His own arm hath won it: Praise him ev-er-more.

seek, Think of Ju-dah's Li-on, Nev-er faint nor weak.

Why that look of sad-ness? Why that down-cast eye? Can no thought of

Why that look of sad-ness? Why that down-cast eye? Can no thought of

glad-ness Lift thy soul on high? O thou heir of heav-en, Think of Je-sus' love, While to thee is giv-en All his grace to prove.

glad-ness Lift thy soul on high? O thou heir of heav-en, Think of Je-sus' love, While to thee is giv-en All his grace to prove.

1. I close my hea - vy eye, Sa - viour, ev - er near! I lift my soul on high, Through the dark - ness drear: Be thou my light, I

2. I feel thine arms a - round, Sa - viour, ev - er near! With thee if I am found, Nev - er can I fear, What - ev - er ills a -

STUYLER. 6s & 5s. Trochaic.

† .

ey, Sa - viour, ev - er dear!

1. If life's pleasures charm thee, Give them not thy heart; Lest the gift en - snare thee

- bound;— Sa - viour, ev - er dear!

2. When earth's prospects fail thee, Let it not dis - tress; Bet - ter com - forts wait thee,

From thy God to part. If dis - tress be - fall thee, Painful though it be, Let not grief ap - pall thee, To thy Sa - viour flee.

Christ will freely bless. Let not death a - larm thee, Shrink not from his blow; For the con - flict arm thee, Tri - umph o'er the foe.

1. Thou Shepherd of Israel and mine, The joy and desire of my heart, For closer communion I pine, I long to re-side where thou art.

2. The pasture I languish to find, Where all who their Shepherd o-bev, Are fed on thy bosom re-lined, And screened from the heat of the day.

BARRINGTON. 8s.

[Tones gentle and clear.]



1. The win-ter is o-ver and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles a-way.

2. Shall ev-e-ry creature a-round, Their voi-ces in con-cert u-nite, And I, the most favored, be found In prais-ing to take less de-light.

MANASSEH. 8s.

EPHRAIM H. BAILEY.

1. In-spi-re and hear-er of prayer, Thou Shepherd and Guardian of Thine, My all to thy cov-e-nant care I sleep-ing or wak-ing re-sign.

2. If Thou art my shield and my sun, The night is no dark-ness to me; And fast as my mo-ments roll on, They bring me but near-er to thee.

1. Cheer up, de-spond-ing soul! Thy long-ing pleased I see; 'Tis part of that great whole Wherewith I long'd for thee—

2. Where-with I long'd for thee, And left my Fa-ther's throne: From death to set thee free, And claim thee for my own.

WARDWELL. 3s & 6s.

M. O.

1. Sin-ner! come! 'Mid thy gloom, All thy guilt con-fess-ing; Trembling now, Con-true bow, Take the offered bless-ing.

2. Sin-ner! come, While there's room, While the feast is waiting; While the Lord, By his word, Kin-ly is in-vit-ing.

3. Sinner! come,
Ere thy doom
Shall be sealed for ever;
Now return,
Grieve and mourn,
Flee to Christ, the Saviour.

4. Sinner! come
To thy home,
High in heaven gleaming;
To the sky
Lift thine eye,
With true sorrow streaming.

LELAND. 6s. Double.

{ My Je-sus, as thou wilt! Oh, may thy will be mine }
{ In-to thy land of love I would my all re-sign: } { Through sor-row, or through joy Can-duct me, as thine own, }
p.c. And help me still to say, My Lord, thy will be done!

1. On-ward speed thy conquering flight, An-gel, on-ward speed! Cast a-broad thy ra-diant light, Bid the shades re-eede;

2. On-ward speed thy conquering flight, An-gel, on-ward fly! Long has been the reign of night; Bring the morn-ing nigh;

Tread the i-dols in the dust, Hea-then fane de-stroy; Spread the gos-pel's love and trust, Spread the gos-pel's joy.

Un-to thee earth's suf-ferers lift Their in-plor-ing wail; Bear them hea-ven's ho-ly gift, Ere their cour-age fail.

WALTER. 7s & 5s.

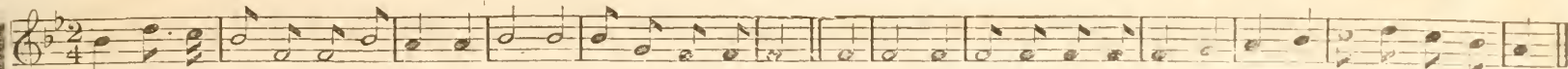
G. F. R.

1. When our heads are bowed with woe; When our lit-ter tears o'er-flow; When we mourn the lost, the dear, Gra-cious Sa-viour, hear!

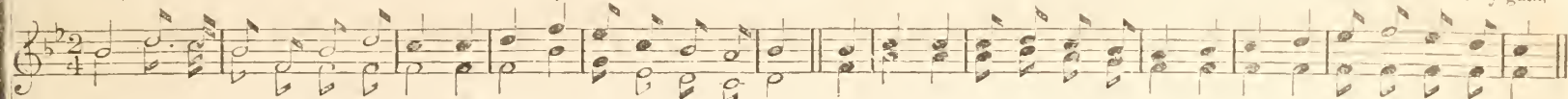
2. Thou our fee-ble flesh hast worn; Thou our mor-tal grief hast borne; Thou hast shed the hu-man tear; Gra-cious Sa-viour, hear!

2. When the heart is sad with-in With the thought of all its sin; When the spir-it shrinks with fear, Gra-cious Saviour, hear!

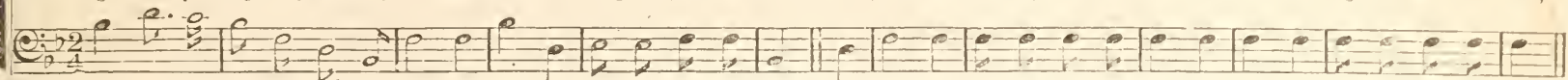
3. Thou the shame, the grief hast known; Though the sins were not thine own, Thou hast deigned their load to bear; Gra-cious Saviour, hear!



1. Hark! how the gos-pel trum-pet sounds! Thro' all the world the ech-o bounds! And Je-sus, by re-deem-ing blood, Is bring-ing sin-ners back to God,
2. Hail, Je-sus! all-vic-to-rious Lord! Be thou by all man-kind a-dored! For us dost thou the fight main-tain, And o'er our foes the vic-tory gain,

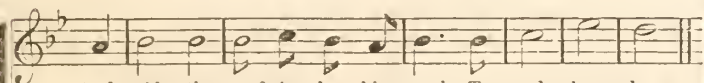


3. Fight on, ye conquering souls, fight on, And when the con-quest you have won, Then palms of vic-tory you shall bear, And in his king-dom have a share,



KALMIA. 8s & 4s.

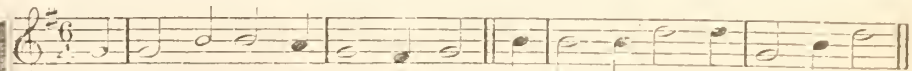
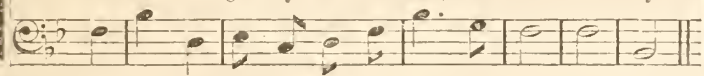
G. F. R.



And guides them safe-ly by his word To end-less day.
That we, with thee might ev-er reign In end-less day.



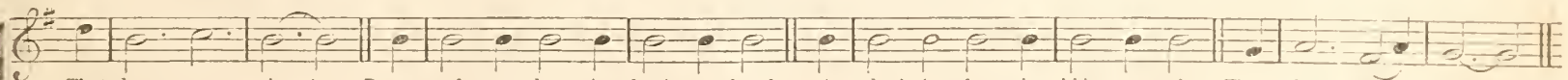
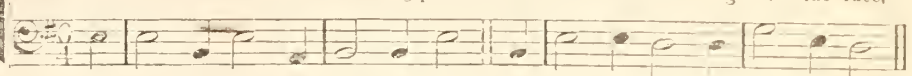
And crowns of glo-ry ev-er wear, In end-less day.



1. A-las! how poor and lit-tle worth Are all those glittering toys of earth
2. Where is the strength that spurned de-cay, The step that rolled so light and gay,



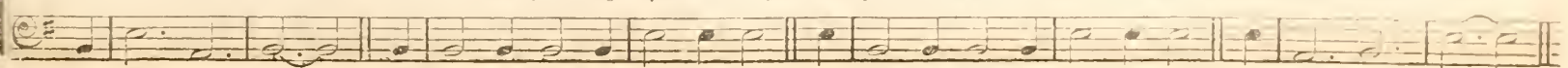
3. Our birth is but a start-ing-place; Life is the run-nig of the race,

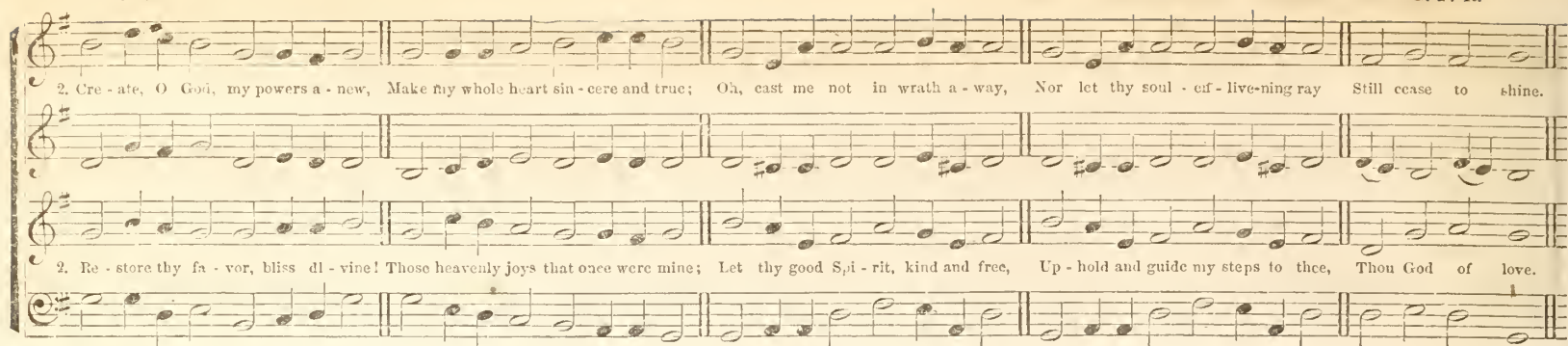


That love us here! Dreams of a sleep that death must break: A-las! be-fore it bids us wake, They dis-ap-pear.
The heart's blithe tone! The strength is gone, the step is slow, And joy grows wear-i-ness and woe When age comes on.



And death the goal: There all those glit-tering toys are brought; That path a-lone, of ail un-sought, Is found of all.



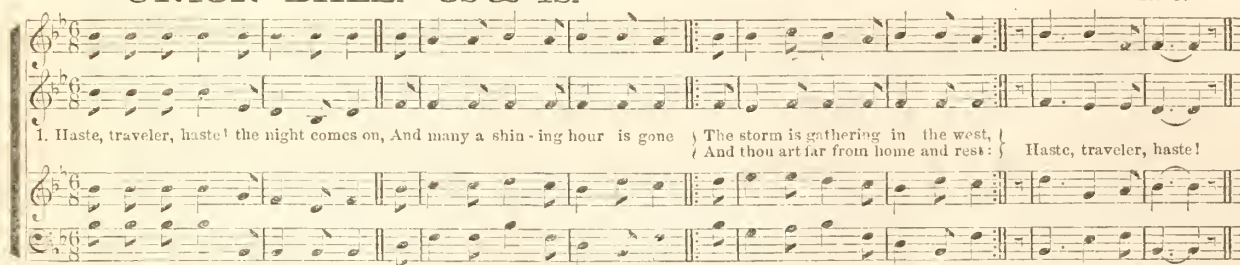


2. Cre - ate, O God, my powers a - new, Make my whole heart sin - cere and true; Oh, cast me not in wrath a - way, Nor let thy soul - af - live-ning ray Still cease to shine.

2. Re - store thy fa - vor, bliss dl - vine! Those heavenly joys that once were mine; Let thy good Spi - rit, kind and free, Up - hold and guide my steps to thee, Thou God of love.

UNION DALE. 8s & 4s.

M. O.

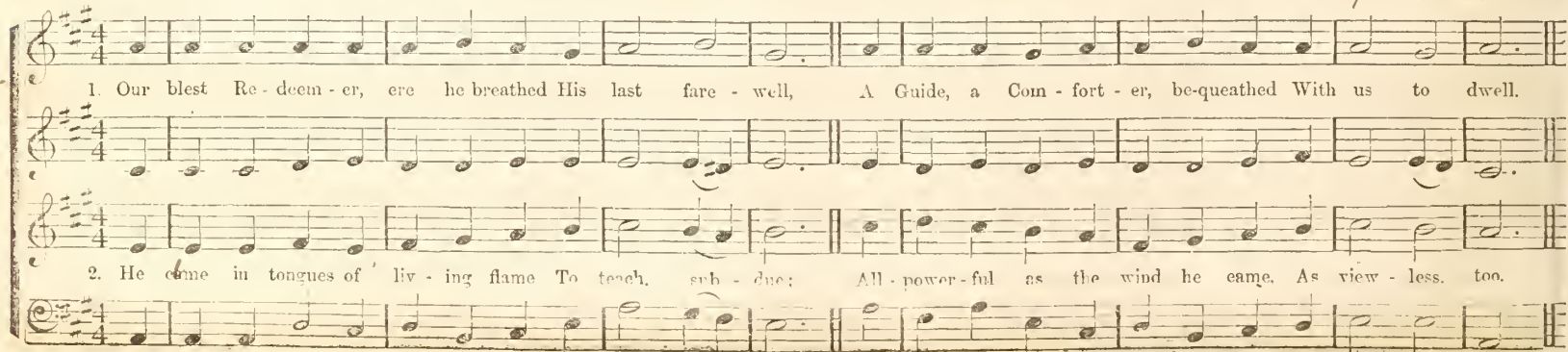


1. Haste, traveler, haste! the night comes on, And many a shin - ing hour is gone } The storm is gathering in the west, } And thou art far from home and rest: } Haste, traveler, haste!

2. The rising tempest sweeps the sky;
The rains descend, the winds are high;
The waters swell, and death and fear
Beset thy path; no refuge near:
Haste, traveler, haste!
3. Haste, while a shelter you may gain,—
A covert from the wind and rain,—
A hiding-place, a rest, a home,—
A refuge from the wrath to come:
Haste, traveler, haste!
4. Then linger not in all the plain;
Flee for thy life—the mountain gain:
Look not behind; make no delay;
Oh, speed thee, speed thee on thy way!
Haste, traveler, haste!

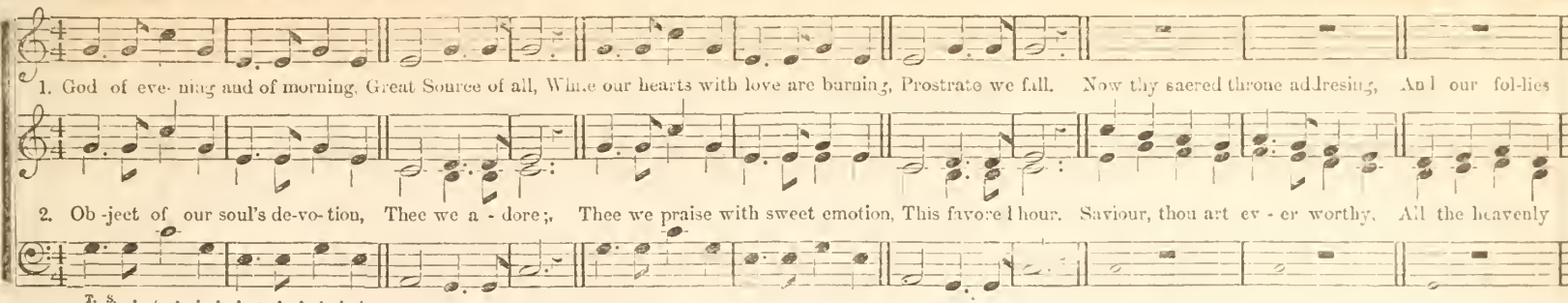
DUFFIELD. 8s & 4s. Peculiar.

J. B. P.



1. Our blest Re - deem - er, ere he breathed His last fare - well, A Guide, a Com - fort - er, be-queathed With us to dwell.

2. He came in tongues of liv - ing flame To teach, sub - due; All - power - ful as the wind he came, As view - less, too.



1. God of eve-ning and of morning, Great Source of all, While our hearts with love are burning, Prostrate we fall. Now thy saered throne addressing, And our fol-lies

2. Ob-ject of our soul's de-votion, Thee we a-dore; Thee we praise with sweet emotion, This favord hour. Saviour, thou art ev-er worthy, All the heavenly

T. S.

WALES. 8s & 4s. Peculiar. DR. L. MASON. FROM "SAB. HYMN AND TUNE BOOK."



all con-fess-ing, We entreat a Father's blessing, Lord, hear our call.

host a-dore thee, Saints all cast their crowns before thee, Lord, evermore.

1. Thro' the love of God our Saviour, All will be well; Free and changeless is his favor;

2. Tho' we pass thro' trib-u-lation, All will be well; Ours is such a full sal-va-tion;



All, all is well, Precious is the blood that healed us; Perfect is the grace that sealed us; Strong the hand stretched out to shield us; All must be well

All, all is well. Have we, still in God con-fid-ing. Fruit-ful, if in Christ a-bid-ing, Ho-l-y, thro' the Spirit's guid-ing, All must be well.

1. Be-yond where Cedron's waters flow, Be-hold the suffering Saviour go, To sad Geth-se-ma-ne; His coun-te-uance is all di-vine,

2. He bows be-neath the sons of men; He cries to God, and cries a-gain, In sad Geth-se-ma-ne; He lifts his mournful eyes a-bove,

SUNDERLING. 8s & 6s.



Yet grief appears in ev-ery line.

1. From foes that would the land devour; From guilty pride, and lust of power, From wild sedition's lawless hour, From

2. Defend O God, with guardian hand, The laws and rulers of our land, And grant thy churches grace to stand In

yoke of sla-ve-ry; From blinded zeal, by faction led; From giddy change, by fancy bred; From poisoned error's serpent head, Good Lord, preserve us free!

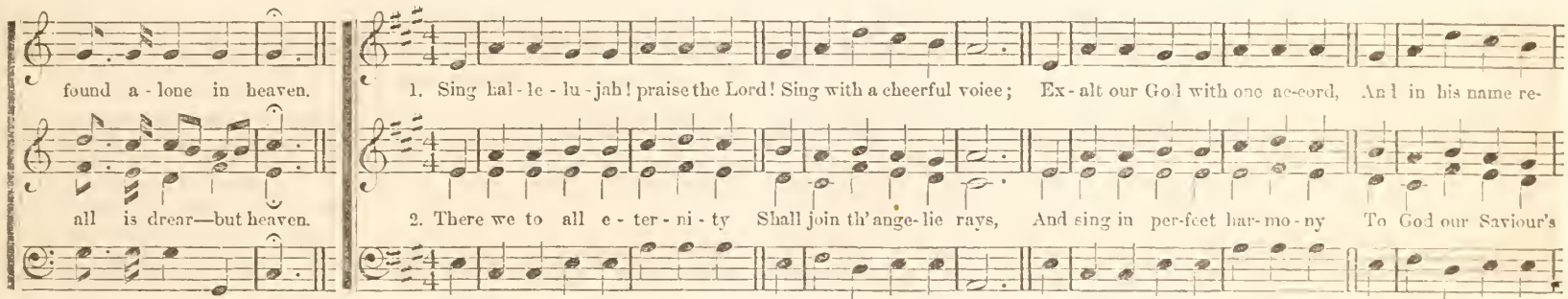
faith and u-ni-ty! Thy Spirit's help of thee we crave. That thy Mes-si-ah, sent to save, Re-turning to the world, might have A people serving thee!



1. There is an hour of peaceful rest To mourning wan-derers given: There is a joy for souls distressed, A balm for ev-ery wounded breast; 'Tis

2. There is a home for wea-ry souls, By sin and sor-row driven, When tossed on life's tem-pestuous shoals, Where storms a-rise, and o-cean rolls, And

SPELMAN. 8s & 6s.

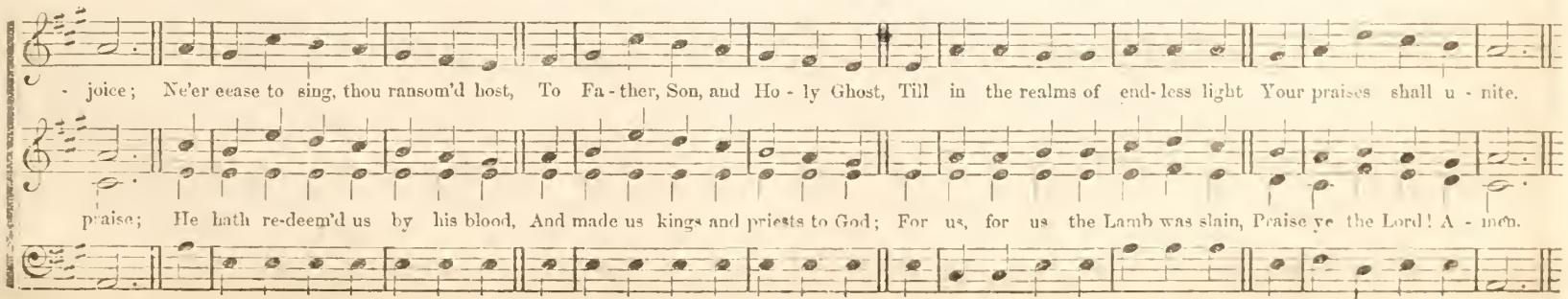


found a-lone in heaven.

all is drear—but heaven.

1. Sing hal-le-lu-jah! praise the Lord! Sing with a cheerful voice; Ex-alt our God with one a-cord, And in his name re-

2. There we to all e-ter-ni-ty Shall join th'ange-lie rays, And sing in per-fect har-mo-ny To God our Saviour's



- joyce; Ne'er cease to sing, thou ransom'd host, To Fa-ther, Son, and Ho-ly Ghost, Till in the realms of end-less light Your praises shall u-nite.

praise; He hath re-deem'd us by his blood, And made us kings and priests to God; For us, for us the Lamb was slain, Praise ye the Lord! A-men.

1. I heard the voice of love di-vine, Ad-dress-ing man to trou-ble born, What ac-cents, Sa-viour, then were thine! "Bless-ed are they that mourn!"

2. A-gain it spoke: "Come un-to me, Thou with dis-tress and la-bor worn; Rest and re-fresh-ment are for thee: Bless-ed are they that mourn!"

FORBESTOWN. 8s & 4s. Peculiar.

[*"I cannot always trace," and "There is a calm," may be sung to this tune*] G. F. R.

1. My God, my Father, while I stray far from my home, on life's rough way, Oh, teach me from my heart to say, "Thy will be done."

2. What tho' in lonely grief I sigh For friends beloved no longer nigh; Submissive still would I reply, "Thy will be done."

3. If thou shouldst call me to resign
What most I prize,—it ne'er was mine;
I only yield thee what was t'ine:
"Thy will be done!"

4. If but my fainting heart be blest
With thy sweet Spirit for its guest,
My God, to thee I leave the rest
"Thy will be done!"

5. Renew my will from day to day;
Blend it with thine, and I take away
Whate'er now makes it hard to say
"Thy will be done!"

CAPE RACE. 8s & 6s. Peculiar.

1. Lo! the storms of life are break-ing; Faith-less fears our hearts are shak-ing: For our sue-eor un-der-tak-ing, Lord and Sa-viour, help us!

2. Lo! the world, from thee re-bel-ling, Round thy church in pride is swell-ing! With thy word their un-liness quell-ing, Lord and Sa-viour, help us!

1. Just as I am, with - out one plea, But that thy blood was shed for me, And that thou bid'st me come to thee, O Lamb of God, I come!

2. Just as I am, and wait-ing not To fill my soul of one dark blot, To thee, whose blood can cleanse each spot, O Lamb of God, I come!

3. Just as I am, tho' tossed a - bout With many a con - flict, many a doubt, Fightings with - in, and fears with - out, O Lamb of God, I come!

4. Just as I am—poor, wretched, blind; Sight, rich-es, heal - ing of the mind, Yea, all I need, in thee to find, O Lamb of God, I come!

5. Just as I am—thou wilt re - ceive, Wilt welcome, par - don, cleanse, relieve; Because thy prom - ise I be - lieve, O Lamb of God, I come!

6. Just as I am—thy love un-known Hath bro-ken ev - ery bar-rier down; Now, to be thine, yea, thine a - lone, O Lamb of God, I come!

SHIELD. 8s & 6s.

1. Just as I am, with - out one plea, But that thy blood was shed for me, And that thou bid'st me come to thee, O Lamb of God, I come!

BARNARD. 9s & 8s.

1. Bread of the word, in mer - cy bro-ken! Wine of the soul, in mer - cy shed: By whom the words of life were spoken, And in whose death our sins are dead:

2. Look on the heart by sor - row bro-ken! Look on the tears by sin - ness shed! And be thy feast to us the to - ken That by thy grace our souls are fed.

1. Christian, the morn breaks sweetly o'er thee, And all the midnight shadows flee, Tinged are the distant skies with glo-ry, A bea- cou light hung out for thee;

2. Tossed on time's rude, relentless surges, Calmly, composed, and dauutless, stand, For lo! beyond those scenes emerges The heights that bound the promised land.

3. Cheer up! cheer up! the day breaks o'er thee, Bright as the summer's noon-tide ray, The star gemm'd crowns and realms of glory In- vite thy hap- py soul a- way.

A- rise, arise! the light breaks o'er thee; Thy name is graven on the throne, Thy home is in the world of glo-ry, Where thy Redeemer reigns a-lone.

Be-hold! behold! the laud is near-ing, Where the wild sea-storm's rage is o'er; Hark! how the heavenly hosts are cheering, See in what throngs they range the shore!

A- way! away! leave all for glo-ry, Thy name is graven on the throne; Thy home is in that world of glo-ry, Where thy Redeemer reigns a-lone.

SAVANNAH. 10s.

From PLEVEL, by Dr. L. MASON.

A- gain the day returns of ho- ly rest, Which, when he made the world, Jehovah blest; When, like his own, he bade our labors cease, And all be pie-ty, and all be peace.

1. Hail, hap-py day! thou day of ho-ly rest! What heavenly peace and transport fill my breast, When Christ, the God of gra-in love descends,

2. Let earth and all its van-i-ties be gone, Move from my sight, and leave my soul a-lone; Its flattering, fad-ing glo-ries I des-pise.

BIDWELL. 10s.

M. O.

And kind-ly holds com-mun-ion with his friends.

And to im-mor-tal beau-ties turn my eyes.

1. That mys-tie word of thine, O Sov'-reign Lord, Is

2. A-bide in me-o'er-shad-ow by thy love, Each

all too pure, too high, too deep for me; Wea-ry of striv-ing, and with long-ing faint, I breathe it back a-gain in prayer to thee.

half-formed purpose and dark thought of sin, Quench ere it rise, each self-ish, low de-sire, And keep my soul as thine-cal-a-and di-vine.

1. Hail to the brightness of Zi - on's glad morning! Joy to the lands that in darkness have lain; Hushed be the ac - cents of

2. Lo! in the des - ert rich flow - ers are springing, Streams ev - er eo - pious are glid - ing a - long; Loud from the mountain - top

FOLSOM. 11s & 10s.

From MOZART.

sor - row and mourning, Zi - on in tri - umph be - gins her mild reign.

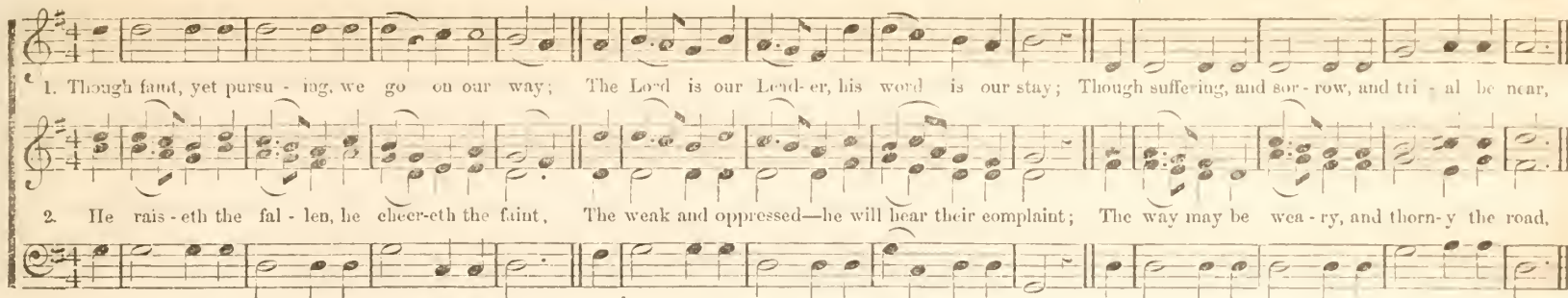
eeh - oes are ring - ing, Wastes rise in verdure, and min - gle in song.

1. Bright - est and best of the sons of the morn - ing,

2. Cold on his era - dle the dew - drops are shin - ing,

Dawn on our darkness and lend us thine aid, Star of the east, the ho - ri - zon a dorn - ing, Guide where our infant Redeem - er is laid.

Low lies his head with the beasts of the stall, An - gels a - dore him in slumber re - clin - ing, Ma - ker, and Monarch, and Saviour of all.



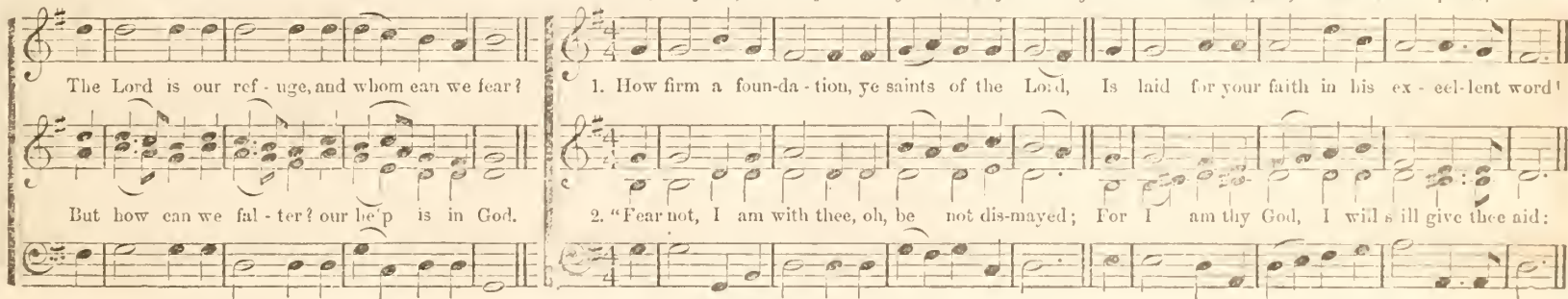
1. Though faint, yet pursu - ing, we go on our way; The Lord is our Lead-er, his word is our stay; Though suffering, and sor - row, and tri - al be near,

2. He rais - eth the fal - len, he cheer-eth the faint, The weak and oppressed—he will hear their complaint; The way may be wea - ry, and thorn-y the road,

PORTUGUESE HYMN. 11s.

FROM "SABB, HYMN AND TUNE BOOK."

["Daughter of Zion" may also be sung to this tune, by commencing the lines on the accented part of the measure when required.]



The Lord is our ref - uge, and whom can we fear?

1. How firm a foun-da - tion, ye saints of the Lord, Is laid for your faith in his ex - cel-lent word!

But how can we fal - ter? our help is in God.

2. "Fear not, I am with thee, oh, be not dis-mayed; For I am thy God, I will still give thee aid;



What more can he say, than to you he hath said, Who un - to the Saviour for ref-uge have fled, Who un - to the Sa - viour for ref-uge have fled.

I'll strengthen thee, help thee, and cause thee to stand, Up - held by my righteous, om - nip - ot ent hand, Up - held by my right-ous, om-nip - ot ent hand."

1. Thou sweet glid-ing Ced-ron, by thy sil-ver stream, The Savi-our, at mid-night, when Cynthia's pale beam Shone bright on thy waters, would

2. How damp were the va-pors that fell on his head! How hard was his pil-low, how hum-ble his bed! The an-gels, as-tonished, grew

FREDERICK. 11s.

GEO. KINGSLEY.

frequently stray, And lose in thy murmurs the toils of the day.

sad at the sight, And followed their Master with solemn delight.

1. I would not live al-way, I ask not to stay, Where

2. I would not live al-way, no, welcome the tomb, Since

storm af-ter storm rises dark o'er the way; The few lu-cid mornings that dawn on us here, Are followed by gloom, and beclouded by fear.

Jesus hath lain there, I dread not its gloom; There, sweet be my rest, till he bid me a-rise To hail him in triumph, descending the skies.

1. O! tell me, thou life and de-light of my soul, Where the flock of thy pas-ture are feed-ing, I seek thy pro-tec-tion, I need thy con-trol,

2. O! tell me the place where thy flock are at rest, Where the noontide will find them' re-pos-ing, The tem-pest now ra-ges, my soul is distressed,

3. O! why should I stray with the flocks of thy foes, 'Mid the desert where now they are rov-ing, Where hun-ger and thirst, where afflic-tion and woes,

SHERWIN. 11s & 12s.

I would go where my Shepherd is lead-ing.

And the path-way of peace I an-ns-ing.
And temp-ta-tions their ru-in are prov-ing.

1. { Soon—soon and for ev-er our u-nion shall be Made per-fect, our glorious Re-
The sias and the sor-rows of time shall be o'er, Its pangs and its partings re-

2. { Yes, soon and for ev-er, we'll see as we're seen, And learn the deep mean-ing of
Then, droop not in sor-row, despond not in fear,— A glorious to-mo-row is

- deem-er, in thee, }
- mem-bred no more: } When life can-not fail, and when death can-not sev-er, Then Chris-tians with Christ shall be—soon and for ev-er.

things that have been; }
bright'ning and near; } When, bless-ed re-war'd of each faith-ful en-deav-or! True Christians with Christ shall be,—soon and for ev-er.

1. The Prince of sal-va-tion in tri-umph is rid-ing. And glo-ry at-tends him along his bright way, The news of his grace on the breez-es are gliding, And

2. Ride on in thy great-ness, thou conquer-ing Sa-viour, Let thou-sands of thou-sands sub-mit to thy reign. Ac-knowledge thy good-ness, entreat for thy fa-vor, And

WARREN. 12s & 11s.

W. D. BRADBURY. From "THE SHAWM."

na-tions are own-ing his sway.

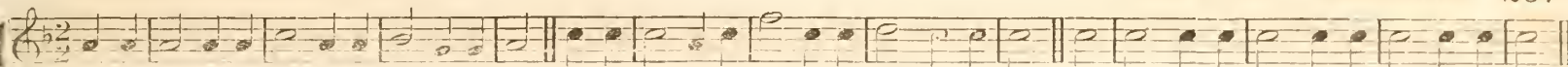
1. Hark, sin-ner, while God from on high doth en-treat thee, And warn-ings with ac-cents of mer-cy doth blend;

fol-low thy glo-ri-ous train.

2. How oft of thy dan-ger and guilt he hath told thee! How oft still the mes-sage of mer-cy doth send.

Give ear to his voice, lest in judg-ment he meet thee; "The har-vest is pass-ing, the sum-mer will end," "The har-vest is pass-ing, the sum-mer will end."

Haste, haste, while he waits in his arms to en-fold thee; "The har-vest is pass-ing, the sum-mer will end," "The har-vest is pass-ing, the sum-mer will end."

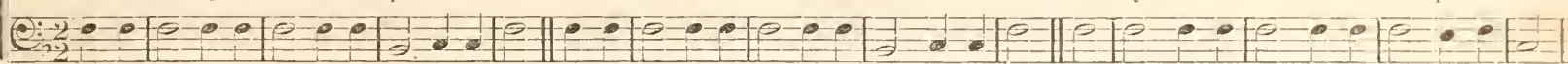


1. There's a refuge of peace from the tempests that beat, From the dark clouds that threat, from the wild wind that blows; A ho-ly, a sweet, and a love-ly re-treat,



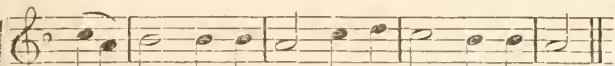
2. 'Tis the house of my God, 'tis the dwelling of prayer, 'Tis the tem-ple all hallowed by bless-ing and praise, If sor-row and faith-lessness con-quer me there,

3. For a ref-uge like this, O what praises are due, For a rest so se-rene, for a cov-ert so fair! Ah! why are the sea-sons of worship so few!

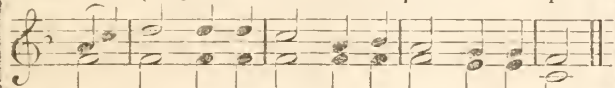


GONE. 12s & 11s.

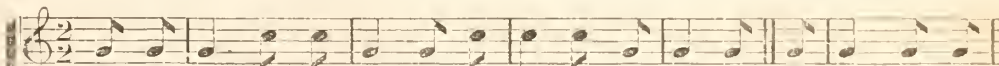
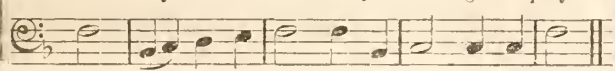
From "SABBATH BELL."



A spring of re-freshment, a place of re-pose.



My heart to the throne of his grace I can raise.
Ah! why are so sel-dom the meetings of prayer?



1. Thou art gone to the grave, but we will not de-plore thee, Tho' sor-row and



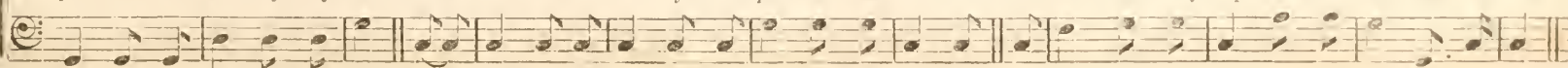
2. Thou art gone to the grave, we no lon-ger be-hold thee, Nor tread the rough



dark-ness en-com-pass the tomb; The Sa-viour has pass'd thro' its por-tals be-fore thee, And the lamp of His love is thy guide thro' the gloom.



paths of the world by thy side; But the wide arms of mer-cy are spread to en-fold thee, And sin-ners may hope, since the Sin-less hath died.



1. Come a-way to the skies, My be-lov-ed! a-rise, And re-joice in the day thou wert born, On this fes-ti-val day, Come ex-ult-ing a-

2. We have laid up our love, With our treasures, a-bove, Tho' our bo-l-ies con-tin-ue be-low; The re-deemed of the Lord—We re-mem-ber his

PAUL. 10s, 11 & 12.

DR. L. MASON. From "SAB. HYMN & TUNE BOOK."

way, And, with sing-ing, to Zi-on re-turn.

1. Breast the wave, Chris-tian, when it is strongest: Watch for day, Chris-tian,
2. Fight the fight, Chris-tian, Je-sus is o'er thee, Run the race, Chris-tian,

word, And, with sing-ing, to par-a-dise go.

3. Lift the eye, Chris-tian, just as it els-eth; Raise the heart, Chris-tian,

when night is lon-gest; On-ward and on-ward still be thine en-deav-or; The rest that re-main-eth, en-dur-eth for ev-er.
heaven is be-fore thee; He who hath prom-is-ed fal-ter-eth nev-er; Oh, trust in the love that en-dur-eth for ev-er.

ere it re-pos-eth; Noth-ing thy soul from the Sa-viour shall sev-er; Soon shalt thou mount up-ward to praise him for ev-er.

1. Oh, show me not my Sa-viour dy-ing, As on the cross he bled; Nor in the tomb a cap-tive ly-ing, For he has left the dead. Then bid me not that

2. Weep not for him at Calvary's station, Weep on-ly for thy sins; View where he lay with ex-ult-a-tion; 'Tis there our hope begins. Yet stay not there, thy

form extended, For my Re-deem-er own, Who, to the highest heavens as-cend-ed, In glo-ry fills the throne.

sorrows feeding, Amid the scenes he trod; Look up and see him in-ter-ced-ing At the right hand of God.

3.
Still in the shameful cross I glory,
Where his dear blood was spilt;
My soul is melted at the story
Of him who bore my guilt:
Yet what, in conflict and temptation,
Shall strength and succor give?
He lives, the Captain of salvation!
Therefore his servants live.

4.
By death, he death's dark king defeated,
And overcame the grave;
Rising, the triumph he completed:
He lives, he reigns, to save!
Heaven's happy myriads bow before him,
He comes, the Judge of men;
These eyes shall see him and adore him;
Lord Jesus! own me then.

PLANT. 6s & 10s.

G. F. Root. From "THE SAB. BELL."

Wilt thou not vis-it me? The plant be-side me feels the gen-tle dew; Each blade of grass I see, From thy deep earth its quickening moisture drew.

1. God, the all ter - ri - ble! Thou who or - dainest Thunder thy elation, and lightning thy sword, Show forth thy pi - ty on high where thou reignest.

2. God, the Om-nip - o - tent! mighty A - venger, Watching in - vis - i - ble, judging un - heard, Save us in mer - cy, O save us from dan - ger,

3. God, the all-mer - ci - ful! earth hath for - sak - en Thy ways all ho - ly, and slighted thy word But not thy wrath in its ter - ror a - wa - ken,

VARLEY. 10s & 6s.

G. F. R.

Give to us peace in our time, O Lord.

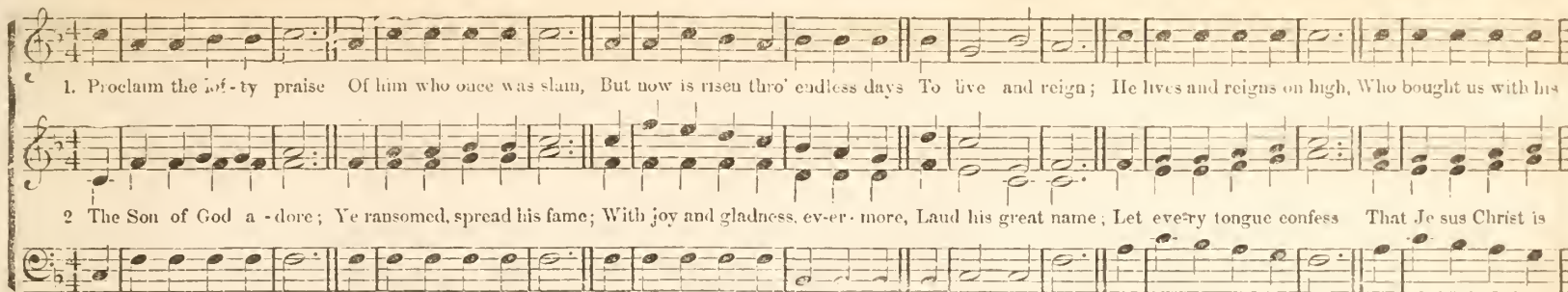
1. I love my God, but with no love of mine, For I have none to give; I love thee, Lord, but

Give to us peace in our time, O Lord.
Give to us par - don and peace, O Lord.

2. Thou, Lord, a - lone art all thy children need, And there is none be - side; From thee the streams of

all the love is thine, For by thy life I live; I am as noth - ing, and re - joice to be Emp - tied, and lost, and swallowed up in thee.

blessedness proceed, In thee the blest a - ble, — Foun - tain of life and all - a - bounding grace. Our Source, our Cen - ter, and our Dwelling - place.



1. Proclaim the lofty praise Of him who once was slain, But now is risen thro' endless days To live and reign; He lives and reigns on high, Who bought us with his

2 The Son of God a-dore; Ye ransomed, spread his fame; With joy and gladness, ever-more, Laud his great name; Let every tongue confess That Je sus Christ is

CLAYTON. 6s, 8s & 4s. Peculiar. From "SAB. HYMN AND TUNE BOOK."

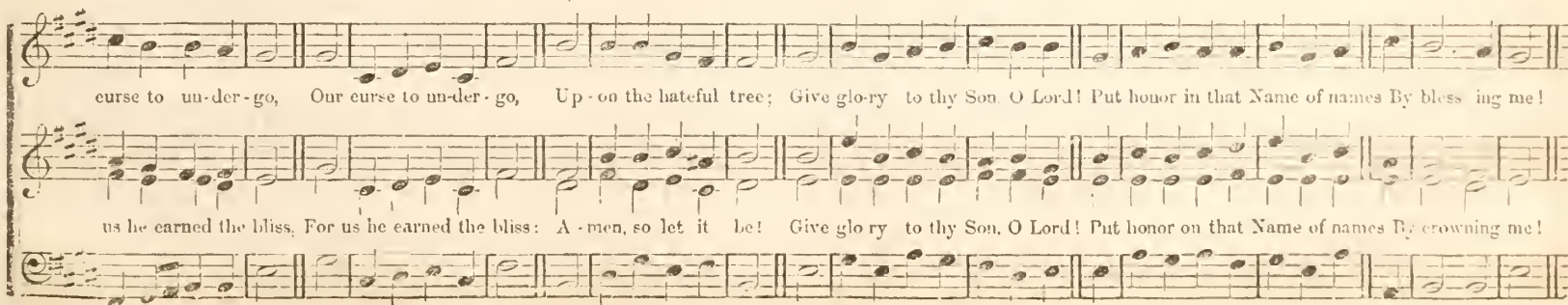


blood, Enthroned above the farthest sky, Our Sa-viour God.

Lord, And every creature join to bless Th' incar-nate word.

1. Father, thy Son hath died The sinner's death of woe; Stooping in love from heav'n to earth, Our

2. Father, thy Son is king; Heaven's crown and earth's is his! For us, for us he bought the crown, For



curse to un-der-go, Our curse to un-der-go, Up-on the hateful tree; Give glo-ry to thy Son, O Lord! Put honor in that Name of names By bless-ing me!

us he earned the bliss, For us he earned the bliss: A-men, so let it be! Give glo-ry to thy Son, O Lord! Put honor on that Name of names By crown-ing me!

1. What is life, A rapid stream, Rolling onward to the ocean. What is life? A troubled dream, Full of in - ci - dent and motion, Such is life, Such is life, Such is life.
 2. What is life? The arrow's flight, That mocks the keenest gazer's eye. What is life? A gleam of light Darting thro' a stormy sky, Such is life, Such is life, Such is life.

3. What is life? A varied tale, Deeply moving quickly told, What is life! A vis - ion pale, Vanish - ing while we be - hold. Such is life, Such is life, Such is life.
 4. What is life? A smoke, a vapor, Swiftly mingling with the air, What is life? A dying ta - per, Glowing but to dis - ap - pear, Such is life, Such is life, Such is life.
 5. Such is life! A breath, a span, A moment quickly gone from thee, What is death? O mortal man! Entrance to e - ter - ni - ty, Such is death, Such is death, Such is death.

ELLESLIE. 8s & 5s. Double.

Fine.

M. O.

1. { Ev - ery day hath toil and trou - ble, Ev - ery heart hath care; } Fear not, shrink not, though the bur - den Hea - vy to thee prove,
 { Meek - ly bear thine own full mea - sure, And thy broth - er's share. }
 d. c. God shall fill thy mouth with glad - ness, And thy heart with love.

2. { Pa - tient - ly en - dur - ing, ev - er, Let thy spir - it be, } La - bor, wait! thy Mas - ter per - ished, Ere his task was done;
 { Bound, by links that can - not sev - er, To hu - man - i - ty, }
 d. c. Count not lost thy fleet - ing mo - ments, Life hath but be - gun. *Fine.*

MILLS. 5s & 8s.

Je - sus, still lead on, Till our rest be won; And although thy way be cheerless, We will follow, calm and fearless; Guide us by thy hand To our Father land.

{ Weep not for the saint that as-cends To par-take of the joys of the sky, }
 { Weep not for the seraph that bends With the wor-ship-ing cho-rus on high. } Weep not for the spi-rit now crowned With the garland to mar-tyr-dom given.
 D.C. O weep not for him; he has found His re-ward and his ref-uge in heaven.

PRENTISS. 8s, 7s & 6s.

{ Watchmen! onward to your sta-tions: Blow the trumpet long and loud; }
 { Preach the gos-pel to the na-tious, Speak to every gathering crowd; } See the day is break-ing, See the saints a-wak-ing, No more in sad-ness bowed.

RETON. 11s & 8s.

G. F. R. Changed from "THE SHAWM."

1. Be joy-ful in God, all ye lands of the earth, O, serve him with gladness and fear; Ex-ult in his presence with music and mirth; With love and devotion draw near,
 2. Je-ho-vah is God, and Je-ho-vah a-lone, Cre-a-tor and Ru-ler o'er all; And we are his peo-ple, his sheep-ter we own; His sheep, and we fol-low his call.

1. Thou, who didst stoop be-low To drain the cup of woe, And wear the form of frail mortal - i - ty, Thy blessed labors done, Thy crown of victory won,

2. It was no path of flowers, Thro' this dark world of ours, Be - lov'ed of the Father! thou didst tread; And shall we in dismay Shrink from the narrow way,

PEARSON. 5s, Cs, 11 & 12.

W. B. B.

Hast passed from earth, passed to thy home on high.

When clouds and darkness are around it spread?

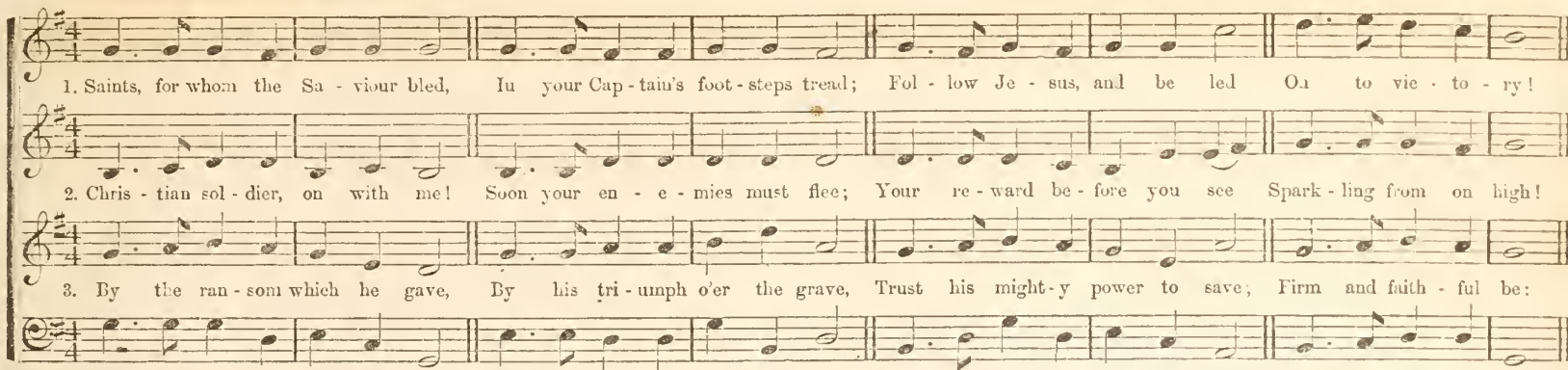
1. Come, let us a - new Our journey pursue, Roll round with the year, And nev - er stand still till the

2. Our life is a dream; Our time, as a stream, Glides swiftly a - way, And the fu - gi - tive moment re -

3. Oh! that each, in the day Of his coming, may say, 'I have fought my way thro' - I have finish'd the work which thou

Mas - ter ap - pear; His a - dor - a - ble will Let us gladly ful - fil, And our talents improve, By the patience of hope, and the la - bor of love, love,

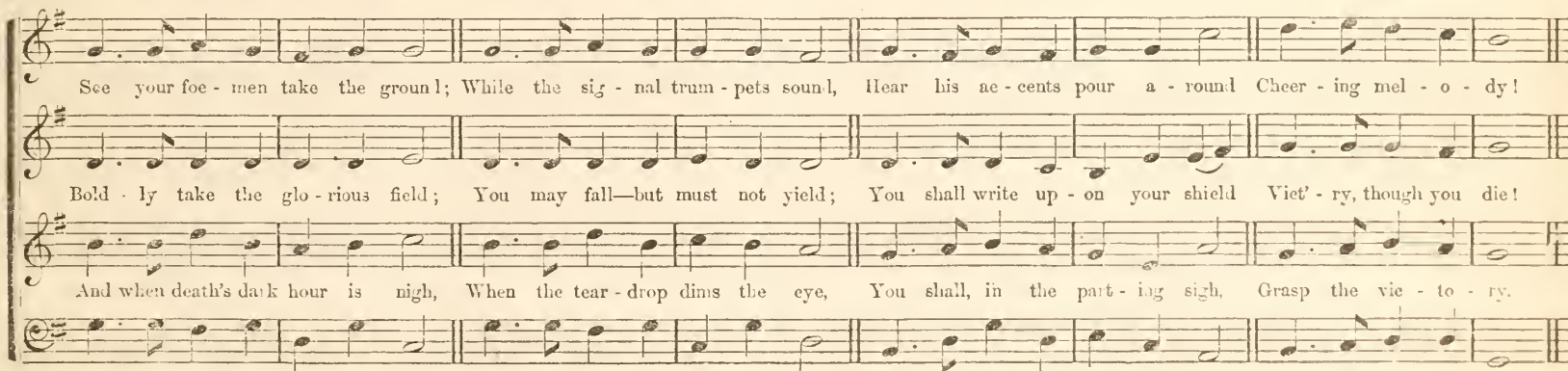
- fu - ses to stay: The ar - row is flown - The moment is gone - The mil - len - nial year Rushes on to our view, and e - ter - ni - ty's here! here! gav'st me to do!" Oh! that each, from his Lord, May receive the glad word, "Well and faithful - ly done! En - ter in - to my joy, and sit down on my throne! throne!"



1. Saints, for whom the Sa - viour bled, In your Cap - tain's foot - steps tread; Fol - low Je - sus, and be led On to vic - to - ry!

2. Chris - tian sol - dier, on with me! Soon your en - e - mies must flee; Your re - ward be - fore you see Spark - ling from on high!

3. By the ran - som which he gave, By his tri - umph o'er the grave, Trust his might - y power to save; Firm and faith - ful be:



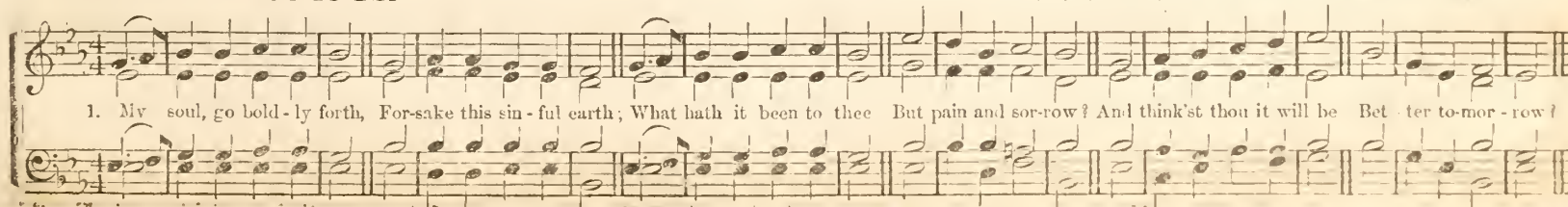
See your foe - men take the ground; While the sig - nal trum - pets sound, Hear his ac - cents pour a - round Cheer - ing mel - o - dy!

Bold - ly take the glo - rious field; You may fall—but must not yield; You shall write up - on your shield Viet' - ry, though you die!

And when death's dark hour is nigh, When the tear - drop dims the eye, You shall, in the part - ing sigh, Grasp the vic - to - ry.

RYLE. 6s & 5s. Peculiar.

DR. L. MASON. FROM "SAB. HYMN & TUNE BOOK."



1. My soul, go bold - ly forth, For - sake this sin - ful earth; What hath it been to thee But pain and sor - row? And think'st thou it will be Bet - ter to - mor - row?

1. My days are glid-ing swift-ly by, And I, a pil-grim stran-ger, Would not de-tain them as they fly! These hours of toil and dan-ger—
 2. We'll gird out-loius, my brethren dear, Our dis-tant home dis-cern-ing; Our ab-sent Lord has left us word, Let ev-ery lamp be burn-ing—

3. Should com-ing days be cold and dark, We need not cease our sing-ing; That per-fect rest nought can mo-lest, Where gold-en harps are ring-ing—
 4. Let sor-row's rud-est tempests blow, Each chord on earth to sev-er, Our King says, come, and there's our home For ev-er, oh! for ev-er!

REFRAIN.

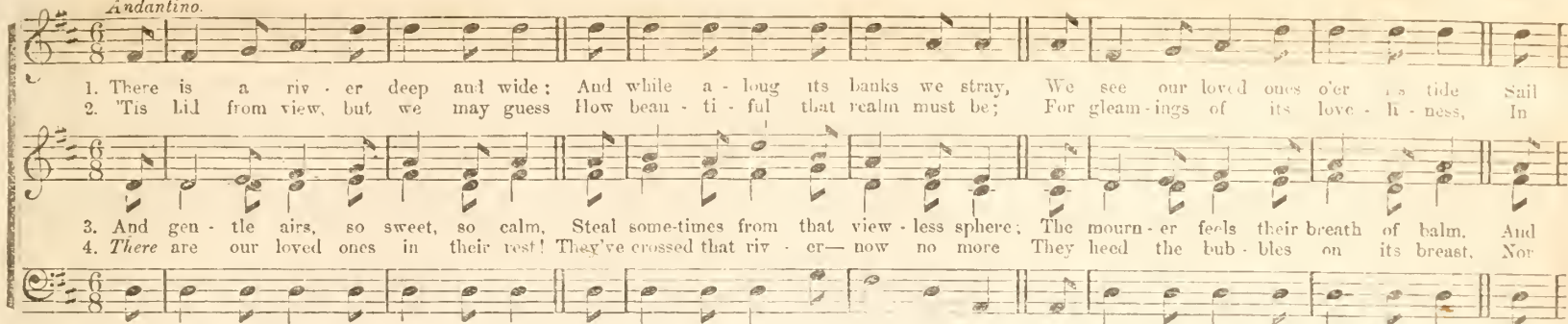
For oh! we stand on Jor-dan's strand, Our friends are pass-ing o-ver, And just be-fore the shin-ing shore We may al-most dis-cov-er.

For oh! we stand on Jor-dan's strand, Our friends are pass-ing o-ver, And just be-fore the shin-ing shore We may al-most dis-cov-er.

CAVE. 7s & 8.

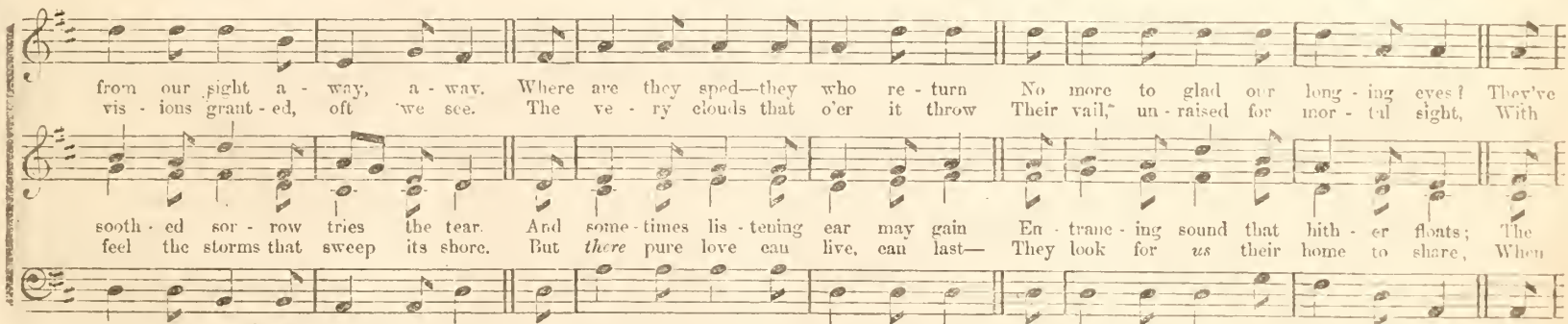
Dr. L. Mason. From "SABB. II. & T. BOOK."

{ Je-sus, Sun of right-eous-ness, Brightest beam of love di-vine, }
 { With the ear-ly morn-ing rays Do thou on our dark-ness shine, } And dis-pel with pur-est light All our night.

Andantino.


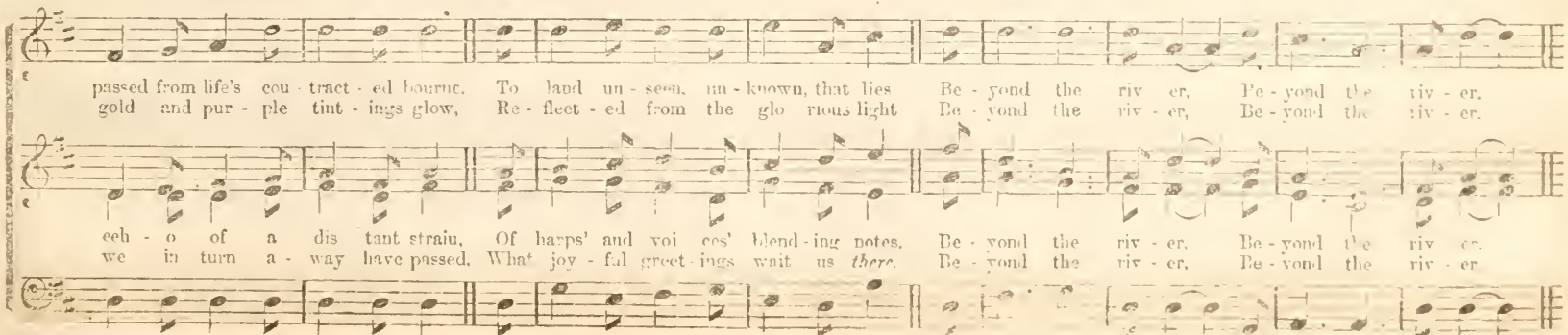
1. There is a riv - er deep and wide; And while a - long its banks we stray, We see our loved ones o'er its tide Sail
2. 'Tis hid from view, but we may guess How beau - ti - ful that realm must be; For gleam - ings of its love - li - ness, In

3. And gen - tle airs, so sweet, so calm, Steal some-times from that view - less sphere; The mourn - er feels their breath of balm, And
4. There are our loved ones in their rest! They've crossed that riv - er—now no more They heed the bub - bles on its breast, Nor



from our sight a - way, a - way. Where are they sped—they who re - turn No more to glad our long - ing eyes! They've
vis - ions grant - ed, oft we see. The ve - ry clouds that o'er it throw Their vail, un - raised for mor - tal sight, With

sooth - ed sor - row tries the tear. And some-times lis - tening ear may gain En - tran - cing sound that hith - er floats; The
feel the storms that sweep its shore. But there pure love can live, can last— They look for us their home to share, When



passed from life's con - tract - ed bourne, To land un - seen, un - known, that lies Be - yond the riv - er, Be - yond the riv - er,
gold and pur - ple tint - ings glow, Re - fleet - ed from the glo - rious light Be - yond the riv - er, Be - yond the riv - er.

eeh - o of a dis - tant strain, Of harps' and voi - ces' blend - ing notes, Be - yond the riv - er, Be - yond the riv - er,
we in turn a - way have passed, What joy - ful greet - ings wait us there, Be - yond the riv - er, Be - yond the riv - er.

1. Je - sus, my All, to heaven is gone—He whom I fix my hopes up - or; His track I see, and I'll pur - sue The nar - row way, till

2. The way the ho - ly proph-ets went, The way that leads from ban-ish-ment, The King's high-way of ho - li - ness, I'll go, for all his

CODA—after each Verse.

him I view Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, Praise the Lord! Praise the Lord!

paths are peace. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, Praise the Lord! Praise the Lord!

3. This is the way I long had sought,
And mourned because I found it not;
Till late I heard my Saviour say,
"Come hither, soul; I am the way."
4. Lo! glad I come; and thou, blest Lamb!
Wilt take me, guilty as I am:
Nothing but sin I thee can give;
Nothing but love shall I receive.
5. Now will I tell to sinners round,
How dear a Saviour I have found:
I'll point to thy redeeming blood,
And say, "Behold the way to God!"

WILL YOU GO? 8s & 8s.

Fine.

From the "PLYMOUTH COLL."

D. C.

{ We're traveling home to heaven a - bove, Will you go? will you go? }
 { To sing the Sa - viour's dy - ing love, Will you go? will you go? }
 p. c. And mil-lions more are on the road, Will you go? will you go? }

Mil - lions have reached that blest a - bode, An - oint - ed kings and priests to God;

1. There is a land im-mor-tal, The beau-ti-ful of lands, Be-side the an-cient por-tal A sen-try grim-ly stands. He on-ly can un-do it,

2. That glorious land is Heav-en, And death the sen-try grim; The Lord there-fore has giv-en The opening keys to him. And ransomed spirits, sigh-ing,

And o-pen wide the door; And mor-tals who pass through it, Are mor-tals nev-er more.

And sor-row-ing for sin, Do pass the gate in dy-ing, And free-ly en-ter in.

3. Though dark and drear the passage
That leadeth to the gate.
Yet grace comes with the message,
To souls that watch and wait;
And at the time appointed,
A messenger comes down,
And leads the Lord's anointed
From cross to glory's crown.
4. Their sighs are lost in singing,
They're blessed in their cars,
Their journey homeward winging,
They leave to earth their fears.
Death like an angel seemeth,
"We welcome thee," they cry;
Their face with glory beameth—
'Tis life for them to die.

ELAN. 4s & 6s.

G. F. R. From "THE SHAWM."


1. An-oth-er year Has told its four-fold tale, And still I'm here A traveler in the vale.
2. Ah! not a few Who seemed life's toils to brave, Are hid from view, With-in the si-lent grave.

3. Why am I spared
To see another year?
Why have I shared
So many mercies here?

4. From God alone
My mercies I receive;
To him alone
I would for ever live.

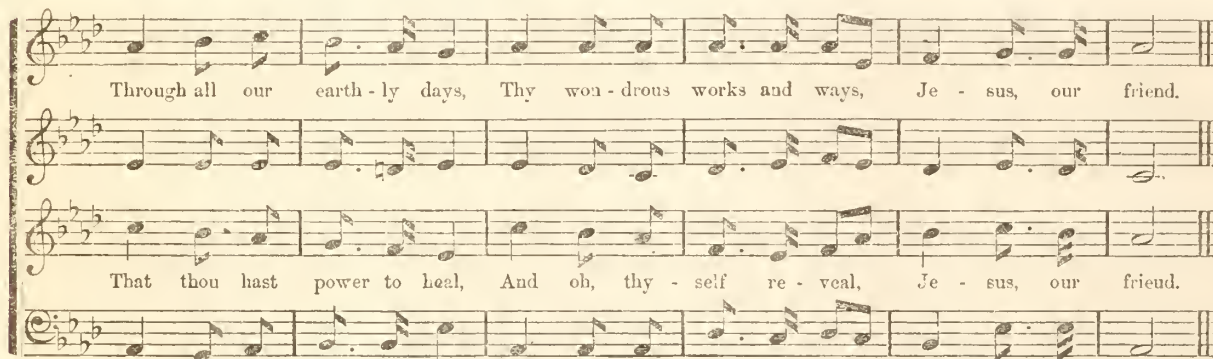
5. Then aid my tongue,
Companions on the road,
To raise a song
Of gratitude to God.

6. Hallelujah!
Let all their voices raise;
Hallelujah!
To God be all the praise.



1. Sweet 'tis to sing of thee, Je - sus, our friend; Of thy great love so free, Je - sus, our friend; Oh, for a heart to praise,

2. When thou wert here be - low, Je - sus, our friend; Thou didst our sor - rows know, Je - sus, our friend; Grant to each heart to feel,



Through all our earth - ly days, Thy won - drous works and ways, Je - sus, our friend.

That thou hast power to heal, And oh, thy - self re - veal, Je - sus, our friend.

3. Tender and patient, thou,
Jesus, our friend;
To thy dear love we bow,
Jesus, our friend;
Oh, in thy spirit pure,
May we our ills endure,
Trusting thy promise sure,
Jesus, our friend.
4. By thy redeeming grace,
Jesus, our friend;
We hope to see thy face,
Jesus, our friend;
Then will we joyful praise,
Throughout eternal days,
Thy wondrous works and ways,
Jesus, our friend.

HIGHWOOD. 7s, 6s & 7s.

G. F. R. From "SABBATH BELL."



Hal - le - lu - jah! praise the Lord, In the heights of glo - ry; Hosts of heaven, with one ac - cord, Shout the joy - ful sto - ry;

1. Of thy love some gracious to - ken, Grant us, Lord, be - fore we go; Bless the word which has been spok - en. Life and peace on all be - stow. When we

2. Then, O Lord of mer - cy, hear us, Guard our souls from ev - ery foe; In all per - il be thou near us, In our weakness strength bestow. God of

join the world a - gain, Let our hearts with thee re - main; O, di - rect us, O, pro - tect us. Till we gain the heavenly shore, Where thy peo - ple want no more.

Is - rael, be our stay, While we tread life's rugged way; Nor for - sake us, till thou take us Far from earth, to dwell with thee Thro' a bright e - ter - ni - ty.

HIGHWOOD. (Concluded.)

Praise him for his might - y deeds, Praise ye him, whose grace ex - ceeds All that heaven's song can - celes; World of bliss! his praise re - cord.





1. Sweet hour of prayer! sweet hour of prayer! That calls me from a world of care, And bids me at my Father's throne Make all my wants and wishes known;



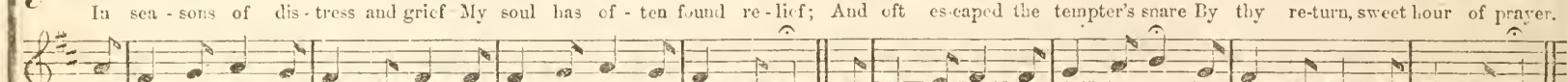
2. Sweet hour of prayer! sweet hour of prayer! Thy wings shall my petition bear To him whose truth and faithful-ness, Engage the waiting soul to bless;



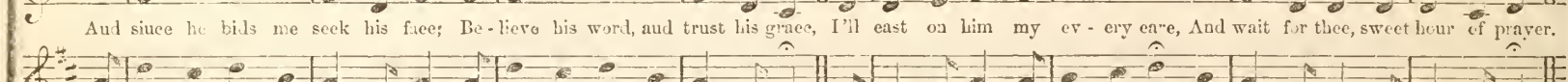
3. Sweet hour of prayer! sweet hour of prayer! May I thy consolation share; Till from Mount Pisgah's lofty height, I view my home, and take my flight;

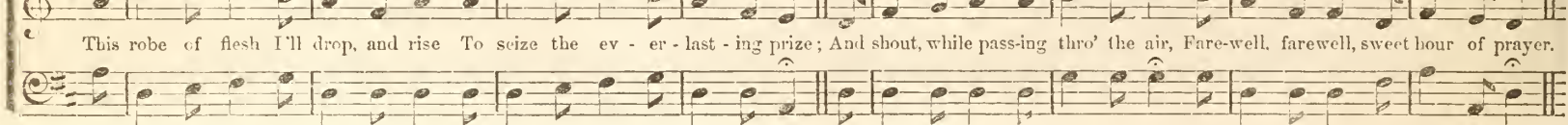
In seasons of distress and grief My soul has often found relief; And oft escaped the tempter's snare By thy return, sweet hour of prayer.



And since he bids me seek his face; Believe his word, and trust his grace, I'll cast on him my every care, And wait for thee, sweet hour of prayer.



This robe of flesh I'll drop, and rise To seize the ever-lasting prize; And shout, while passing thro' the air, Fare-well, farewell, sweet hour of prayer.

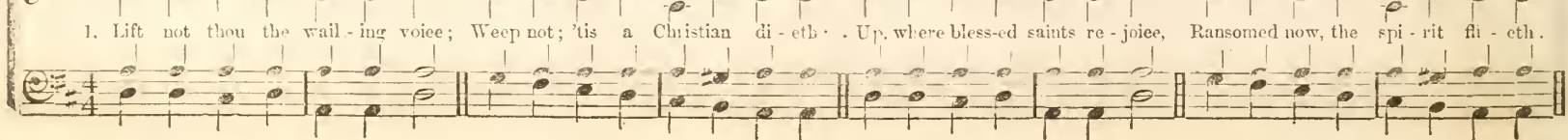


WEEP NOT. 7s & 8s.

G. F. R. FROM "SABBATH BELL."



1. Lift not thou the wailing voice; Weep not; 'tis a Christian duty. Up, where blessed saints rejoice, Ransomed now, the spirit fliteth.



1. Will that not joy-ful be, When we walk by faith no more, When the Lord we loved be-fore, As Brother-man we see; When he welcomes us a-

2. Will that not joy-ful be, When to meet us rise and come All our buried treasures home, A gladsome com-pa-ny! When our arms embrace a-

-bove, When we share his smile of love, Will that not joy-ful be? Will that not joy-ful be?

-gain Those we mourned so long in vain, Will that not joy-ful be? Will that not joy-ful be?

3. Will that not joyful be,
When we hear what none can tell,
And the ringing chorus swell
Of angels' melody!
When we join their songs of praise,
Halleluiah with them raise,
Will that not joyful be?

4. Yes! that will joyful be;
Let the world her gifts recall;
There is bitterness in all:
Her joys are vanity!
Courage, dear ones of my heart!
Though it grieves us here to part,
There we shall joyful be!

WEEP NOT. (Concluded.)

High in heaven's own light she dwelleth; Full the song of triumph swelleth; Freed from earth and earthly fail-ing, Lift for her no voice of wailing.

1. We shall see a light ap - pear, By and by, when he comes; We shall see him full and clear, By and by, when he comes;

2. We shall have a might - y shout, By and by, when he comes; We shall like the stars shine out, By and by, when he comes.

3. Then shall blaze earth's funeral pyre, By and by, when he comes; We shall shout a - bove the fire, By and by, when he comes.

Ride on, Je - - sus, O ride on! We are on our jour - ney home, We are on our jour - ney home.

Ride on, Je - - sus, O ride on! We are on our jour - ney home, We are on our jour - ney home.

Ride on, Je - - sus, O ride on! We are on our jour - ney home, We are on our jour - ney home.

ELDRED. 6s, 7s & 8s.

G. F. R. From "THE SHAWM."

1. Hark! hark! a shout of joy! The world, the world is call - ing, From east, and west, and north, and south, See Sa - tan's king - dom fall - ing.

1. When for me the si - lent oar Parts the si - lent riv - er,... And I stand up - on the shore Of the strange Poi -

2. Can the bonds that make us here Know our - selves im - mor - tal,... Drop a - way, like fo - liage sere, At life's in - ner

- ev - er,... Shall I miss the loved and known? Shall I vain - ly seek mine own?

por - tal?... What is ho - li - est be - low Must for - ev - er live and grow.

3. He who on our earthly path
Bids us help each other,
Who his Well-Beloved hath
Made our Elder Brother,
Will but elasp the chain of love
Closer, when we meet above.

4. Therefore dread I not to go
O'er the Silent River;
Death, thy hastening oar I know
Bear me, thou Life-giver,
Through the waters, to the shore,
Where mine own have gone before.

DUQUOINE. 8s, 7s & 5s.

G. F. R.

1. Hast thou, 'midst life's emp - ty nois - es, Heard the sol - emn steps of time? And the low, mys - te - rious voi - ces Of an - oth - er e're!

2. Ear - ly hath life's night - y ques - tion Thrilled within thy heart of youth, With a deep and strong be - seech - ing - What, and where is truth!

1. { Sol - dier of Christ, why thus cast down? Why drops thy nerveless hand? }
 { Have Faith, and Hope, and Cou - age gone—Fear'st thou the a - lien band? } Take heart! 't will not be al - ways night: Thro' riv - en clouds a - far Gleams

2. { Seek not the ground in weak de - spair, Nor break 'neath suff'ring's rod; }
 { The fight thou wa - gest, is the care Of the all - lov - ing God. } Joy comes thro' sor - row; death brings life; Peace rides on bat - tle's ear; And

down in rays of dia - mond light, The bright and morn - ing star! The bright and morn - ing star!

beams, on dark - est night of strife, The bright and morn - ing star! The bright and morn - ing star!

3. Press on the foe! God rules the years,
 Wrong shall not triumph long;
 Expectant Faith already hears
 Truth's glad, victorious song.
 The nations soon shall own their King,
 The Wise from near and far,
 Once more to Him their offerings bring—
 The Bright and Morning Star!
4. Then fear not, Christian, for the Right!
 Nor falter 'mid the fray;
 For Truth is victor: Error's night
 Flies from the coming day.
 Thine eye, through dust and tears, may see
 On heaven's broad scroll afar,
 The promise sure: "I'll give to thee
 The bright and morning star!"

LYONS. 10s & 11s. Or 5s & 6s.

From HAYDN, by Dr. MASON.

Oh, praise ye the Lord! pre - pare your glad voice; His praise in the great as - sem - bly to sing; In their great Cre - a - tor let all men re - joice,

1. There was joy in heaven! There was joy in heaven! When this good - ly world to frame The Lord of night and

2. There was joy in heaven! There was joy in heaven! When of love the mid - night beam Dawned on the tower of

3. There is joy in heaven! There is joy in heaven! When the sheep that went a - stray Re - turns in love to

mer - ey came: Shouts of joy were heard on high, And the stars sang from the sky— "Glo - ry to God..... in heaven!"

Beth - le - hem: And a - long the eeh - oing hill Au - gels sung— "On earth good will, Glo - ry to God..... in heaven!"

vir - tue's way; When the soul, by grace sub - dued, Sobs its prayer of grat - i - tude, Then is there joy..... in heaven!

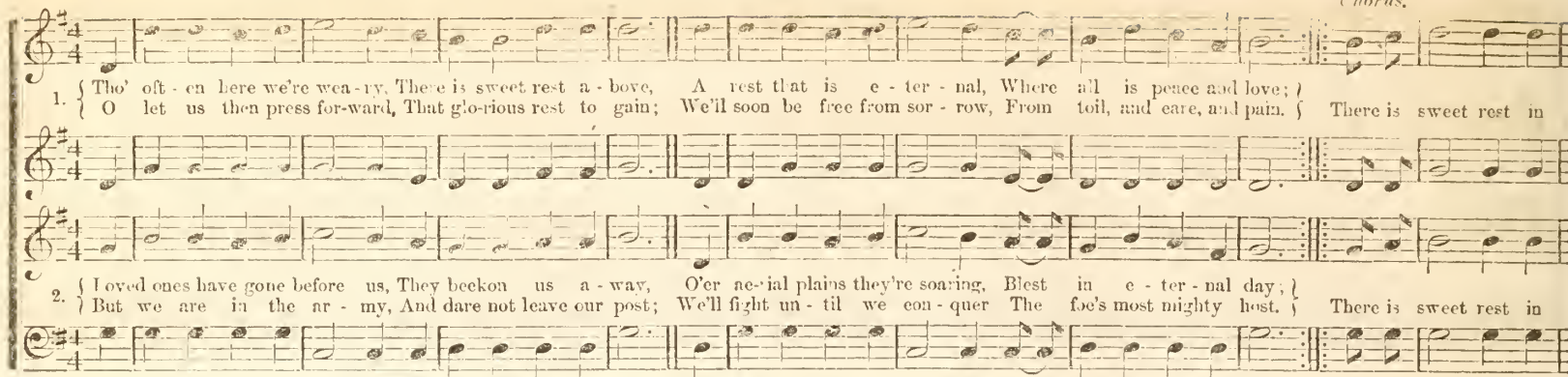
LYONS. (Concluded.)

ROSWELL. 5s & 9s.

F. R. From "SABBATH BELL."

And heirs of sal - va - tion be glad in their King.

Midst sor - row and care There's one that is near, And ev - er de - lights to re - lieve.. us.



1. { Tho' oft - en here we're wea - ry, There is sweet rest a - bove, A rest that is e - ter - nal, Where all is peace and love; }
 { O let us then press for - ward, That glo - rious rest to gain; We'll soon be free from sor - row, From toil, and care, and pain. } There is sweet rest in

2. { Loved ones have gone before us, They beckon us a - way, O'er ae - rial plains they're soaring, Blest in e - ter - nal day; }
 { But we are in the ar - my, And dare not leave our post; We'll fight un - til we con - quer The foe's most mighty host. } There is sweet rest in

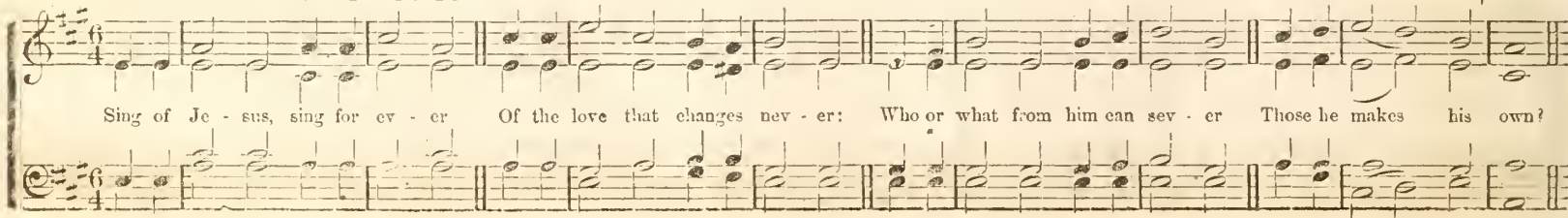
Repeat softly.

heaven, There is sweet rest in heaven, There is sweet rest, There is sweet rest, There is sweet rest in heaven.

heaven, There is sweet rest in heaven, There is sweet rest, There is sweet rest, There is sweet rest in heaven.

3. Our Saviour will be with us,
 E'en to our journey's end,
 In every sore affliction
 His present help to lend.
 He never will grow weary,
 Though often we request,
 He'll give us grace to conquer,
 And take us home to rest.
 There is sweet rest, &c.
4. All glory to the Father,
 Who gives us every good;
 All glory be to Jesus,
 Who bought us with his blood;
 And glory to the Spirit,
 Who keeps us to the end,
 To the triune God be glory,
 The sinner's only Friend.
 There is sweet rest, &c.

WABASH. 8s & 5.



Sing of Je - sus, sing for ev - er Of the love that changes nev - er: Who or what from him can sev - er Those he makes his own?

1. "For ev - er with the Lord!" A - men! so let it be: Life from the dead is in that word; 'Tis im - mortal - i - ty! 2. Here, in the bo - dy pent, Ab -

3. My Father's house on high, Home of my soul! how near, At times, to faith's far - see - ing eye, Thy golden gates ap - pear! 4. "For ev - er with the Lord!" Fa -

5. So, when my la - test breath Shall read the veil in twain, By death I shall es - cape from death, And life e - ter - nal gain. 6. That re - surrec - tion word! That

sent from him I roam; Yet night - ly pitch my mov - ing tent A day's march nearer home, Near - er home, near - er home, A day's march nearer home.

ther, if 'tis thy will, The promise of that faithful word, E'en here to me ful - fil, Here ful - fil, here ful - fil, E'en here to me ful - fil.

shout of vic - to - ry! Oace more—"For ev - er with the Lord!" A - men! so let it be! Let it be! let it be! A - men! so let it be!

FOREST HILLS. 7s, Cs & 8s.



Brother, thou art gone to rest, We will not weep for thee; For thou art now where oft on earth Thy spir - it longed to be.

1. { Out on an o-cean all boundless we ride, We're homeward bound, homeward bound. }
 Tossed on the waves of a rough, restless tide, We're homeward bound, homeward bound. } Far from the safe, quiet har-bor we've rode, Seeking our Fa-ther's ce-

2. { Wildly the storm sweeps us on as it roars, We're homeward bound, homeward bound. }
 Look! yonder lie the bright heaven-ly shores, We're homeward bound, homeward bound. } Steady, O pi-lot! stand firm at the wheel, Steady! we soon shall out-

les-tial a-bode, Promise of which on us each he bestowed, We're homeward bound, homeward bound.

3. We'll tell the world as we journey along,
 We're homeward bound;
 Try to persuade them to enter our throng,
 We're homeward bound;
 Come, trembling sinner, forlorn and oppressed,
 Join in our number, O come and be blest;
 Journey with us to the mansions of rest,
 We're homeward bound.

4. Into the harbor of heaven now we glide,
 We're home at last;
 Softly we drift on its bright silver tide,
 We're home at last;
 Glory to God! all our dangers are o'er;
 We stand secure on the glorified shore,
 Glory to God! we will shout evermore,
 We're home at last.

wea-ther the gale, Oh, how we fly 'neath the loud creaking sail, We're homeward bound homeward bound.

HELMA. S. M.

RUFUS JONES.

1. We come with joy-ful song, To hail this hap-py morn, Glad ti-dings from an angel's tongue: This day is Je-sus born, This day is Je-sus born.

1. I need thee, precious Je - sus, for I am full of sin, My soul is dark and guilt-y, My heart is dead with - in. I need the cleansing
 2. I need thee, precious Je - sus, for I am ve - ry poor, A stran-ger and a pil-grim, I have no earth-ly store. I need the love of

3. I need thee, precious Je - sus, I need a friend like thee; A friend to soothe and sympathize, A friend to care for me. I need the heart of
 4. I need thee, precious Je - sus, For I am ve - ry blind; A weak and fool-ish wanderer, With dark and e - vil mind. I need thy cheering

fount-ain, Where I can al-ways flee— The blood of Christ most precious, The sin-ner's on - ly plea, I need thee, I need thee, I need thee.
 Je - sus To cheer me on my way; To guide my doubting footsteps, To be my strength and stay, I need thee, I need thee, I need thee.

Je - sus To feel each anx-ious care, To tell my ev - ery trouble, And all my sor-rows share, I need thee I need thee, I need thee.
 presence, To tread the thorn-y road; To guide me safe to glo - ry, To bring me home to God. I need thee, I need thee, I need thee.

WARE. L. M. Double.

Fine.

DR. L. MASON. D. C.

{ An-oth - er six days' work is done; An-oth - er Sab-bath is be-gun: }
 { Re-turn, my soul, un - to thy rest, En-joy the day thy God hath blest. } Oh that our tho'ts and thanks may rise, As grate-ful incense to the skies!
 d. c. And draw from heaven that calm repose, Which none but he who feels it knows.

Bless-ed, Bless-ed, Bless-ed are they that dwell in thy house, They will be still praising thee, They will be still prais-ing thee, still praising, still

Bless-ed. Bless-ed, Bless-ed are they that dwell in thy house; They will be still prais - - ing thee, still prais - -

f prais - ing thee; They go from strength to strength. Ev - ery one of them in Zi - on ap - pear - eth be - fore..... God. A - men.

p - - - ing thee. They go from strength to strength. Ev - ery one of them in Zi - on ap - pear - eth be - fore..... God. A - men.

Cres. *Dim.*

COVINGTON. 10s & 4s.

WM. B. BRADBURY. From "THE JUBILEE."

1. Send kindly light amid th'encircling gloom, And lead me on; }
The night is dark, and I am far from home; Lead thou me on! } Keep thou my feet; I do not ask to see The distant scene; one step enough for me.

2. I was not ever thus, nor prayed that thou
Should'st lead me on
I loved to choose and see my path: but now
Lead thou me on!
I loved day's dazzling light, and, spite of fears,
Pride ruled my will; remember not past years!

3. So long thy power hath blessed me, surely still
'T will lead me on
Thro' dreary doubt, thro' pain and sorrow, till
The night is gone,
And with the morn those angel faces smile,
Which I have loved long since, and lost awhile.

O wor-ship the Lord, O wor-ship the Lord, O wor-ship the Lord in the beau-ty of ho-li-ness, In the beau-ty of ho-li-ness.

D. C.

Fear be-fore Him all the earth, Fear be-fore Him all the earth, Hon-or and ma-jes-ty are be-fore Him, Strength and beauty are in his sanctuary.

ALESSANDRO. 5s & 6s.

{ Our Sa-viour a-lone, The Lord let us bless, }
 { Who reigns on his throne, The Prince of our peace; } Who ev-er-more saves us, By shedding his blood; All hail, ho-ly Je-sus, Our Lord and our God.

Bless - ed is the peo - ple, that know the joy - ful sound; Bless - ed is the peo - ple, that know the joy - ful sound; shall walk,

Bless - ed is the peo - ple, that know the joy - ful sound; Bless - ed is the peo - ple, that know the joy - ful sound; They shall walk, O

shall walk,

O Lord, in the light of thy coun - te-nance, shall walk, O Lord, in the light of thy coun - te-nance, And

Lord, in the light of thy coun - te-nance, They shall walk, O Lord, in the light of thy coun - te-nance, And

O Lord, &c. shall walk, O Lord, &c.

IBERIA. 8s, 6s & 4s.

1. Fa - ther, who in the ol - ive shade, When the dark hour came on, Dilt, with a breath of heavenly ail, Strength-en thy Son—
2. O, by the an-guish of that night, Seal us down blest re - lief, O, to the chastened, let thy might Hal - low this grief.

in thy name shall they re-joice all the day, and in thy right-eous-ness shall they be ex-alt-el. A-men. A-men.

in thy name shall they re-joice all the day, and in thy right-eous-ness shall they be ex-alt-el. A-men. A-men.

HYMN. "GOD IS NEAR THEE."

Dr. L. MASON.

1. God is near thee, Therefore cheer thee, Sad soul! He'll de-fend thee, When around thee Billows roll, When around thee Bil-lows roll.

2. Calm thy sadness, Look in glad-ness On high! Faint and wea-ry, Pilgrim, cheer thee! Help is nigh! Pilgrim, cheer thee, Help is nigh!

3.
Mark the sea-bird,
Wildly wheeling
Thro' the skies;
God defends him,
God attends him
When he cries!
God, &c.

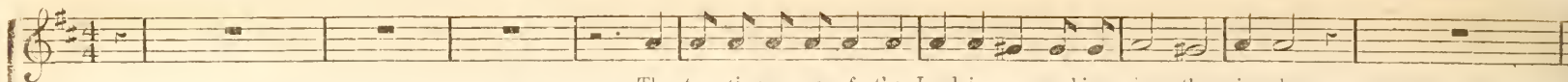
4.
God is near thee,
There-fore cheer thee,
Sad soul!
He'll defend thee,
When around thee
Billows roll,
When, &c.

MOUNT. 7s & 4s.

"When the tale of death" may be sung to this tune. When this is done, sing small note.

G. F. R. From "SAN BELL."

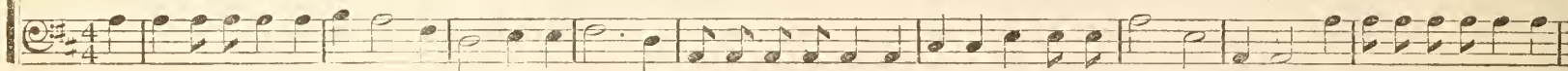
{ Hark! from yon-der mount a-rise Notes of sal-ness—Je-sus dies! }
{ On the cross the Lord of lords Love for guilt-y man re-cords; } Will you, sin-ner, Hear your dy-ing Sa-viour's words!



The tes-ti-mo-ny of the Lo-d is sure, making wise the sim-ple.



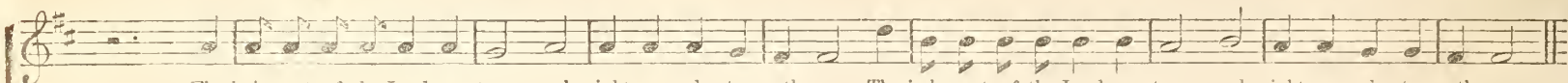
The law of the Lord is per-fect, con-vert-ing the soul: The tes-ti-mo-ny of the Lord is sure, making wise the sim-ple. The statutes of the Lord are



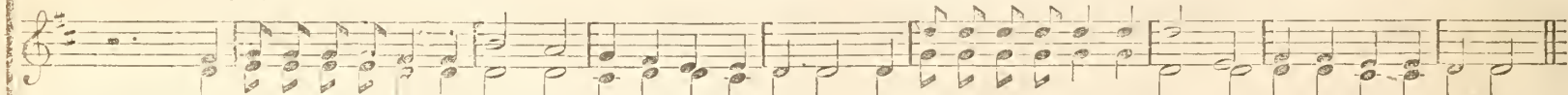
The commandment of the Lord is pure, en - lightening the eyes.



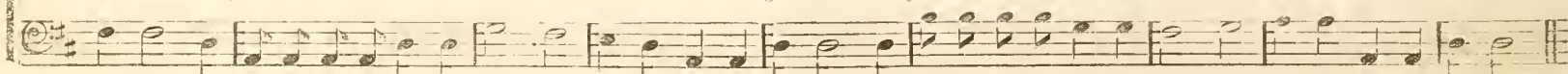
right, re - joie - ing the heart. The commandment of the Lord is pure, en - lightening the eyes. The fear of the Lord is clean, en - dur - ing for -



The judgments of the Lord are true and righteous al - to - geth - er, The judgments of the Lord are true and righteous ai - to - geth - er.



- ev - er. The judgments of the Lord are true and righteous al - to - geth - er, The judgments of the Lord are true and righteous al - to - geth - er.



Let the words of my mouth and the med-i-ta-tion of my heart be ac-cept-a-ble, O Lord, my strength and my Redeemer. Let the words,..... Let the

of my mouth,

Let the words of my mouth and the med-i-ta-tion of my heart be ac-cept-a-ble, O Lord, my strength and my Redeemer, of my mouth,

words..... and the med-i-ta-tion of my heart be ac-cept-a-ble in thy sight, O Lord, my strength and my Re-deem - - er. A - men.

of my mouth,

of my mouth, and the med-i-ta-tion of my heart be ac-cept-a-ble in thy sight, O Lord, my strength and my Re-deem - - er. A - men.

MARDEN. 10s & 3s.

Dr. L. MASON. From "SAB. H. & T. BOOK."

O Christ, the lead-er of that war-worn host Who bear thy cross,—now help, or we are lost! Dis-perse the foes who long in dead-ly strife Have sought our life.

Teach me thy way, O Lord, Teach me thy way, O Lord, I will walk in thy truth, I will walk in thy

Teach me thy way, O Lord; I will walk in thy truth, I will walk in thy truth, I will walk in thy

truth, will walk, will walk in thy truth, truth. U - nite my heart to fear thy name, U - nite, u - nite my heart; I will

truth, will walk, will walk in thy truth, truth. U - nite my heart to fear thy name, U - nite, u - nite my heart; I will

OPHRAH. 10s & 11s. Peculiar.

From "THE SHAWM."

The Lord of glo-ry reigns; he reigns on high; His robes of state are stronger than ima-ges - ty; This wide cre-a-tion rose at his com-mand Built

praise thee, O Lord, my God, for ev - - - er - more, and I will glo - ri - fy.... thy

and I will glo - ri - fy, and I will glo - ri - fy thy

praise thee, O Lord, my God, for ev - - - er - more, and I will glo - ri - fy thy

for ev - - - er - - - more, and I will glo - ri - fy, and I &c.

name, and I will glo - ri - fy,..... thy name for ev - er and ev - er, and ev - - - er - more.

name, and I will glo - ri - fy, and I will glo - ri - fy thy name, &c.

name, and I will glo - ri - fy, and I will glo - ri - fy thy name for ev - er and ev - er, and ev - - - er - more.

OPHRAH. (Concluded.)

by his word, and 'stablished by his hand: Long stood his throne, ere he be - gan ere - a - tion, And his own Godhead is the firm foun - da - tion.

We come be - fore thee, O Lord, our God, We worship thee, we glo - ri - fy thy ho - ly name, We mag - ni - fy and praise thee ev - er -

We come be - fore thee, O Lord, our God, We worship thee, we glo - ri - fy thy ho - ly name, We mag - ni - fy and praise thee ev - er -

- - more, we wor - ship thee, we wor - ship thee, We mag - ni - fy and praise thy ho - ly name for ev - - - - er - more. A - - - men.

- - more, we wor - ship thee, we wor - ship thee, We mag - ni - fy and praise thy ho - ly name for ev - - - - er - more. A - - - men.

we glo - ri - fy, we glo - ri - fy,

CORRIN. 11s & 8s.

Peculiar.

G. F. R. From "THE SHAWM."

The Lord is great; ye hosts of heaven, adore him, And ye who tread this earthly ball; In ho - ly songs rejoice aloud before him; And shout his praise who made you all.

All the paths of the Lord are mer - cy and truth un - to such as keep his cov - e - nant and his tes - ti - mo - nies, For thy

All the paths of the Lord are mer - cy and truth un - to such as keep his cov - e - nant and his tes - ti - mo - nies, For thy

Musical score for the first system of the hymn. It consists of three staves: a vocal line in G major (one sharp) and 4/4 time, and two piano accompaniment staves. The lyrics are: "All the paths of the Lord are mer - cy and truth un - to such as keep his cov - e - nant and his tes - ti - mo - nies, For thy".

mer - cy's sake, O Lord, par - don my in - i - qui - ty, par - don my in - i - qui - ty, for it is great, for it is great.

mer - cy's sake, O Lord, par - don my in - i - qui - ty, par - don my in - i - qui - ty, for it is great, for it is great.

Musical score for the second system. The lyrics are: "mer - cy's sake, O Lord, par - don my in - i - qui - ty, par - don my in - i - qui - ty, for it is great, for it is great.".

All the paths of the Lord are mer - cy and truth un - to such as keep his cov - e - nant and his tes - ti - mo - nies. A - men.

All the paths of the Lord are mer - cy and truth un - to such as keep his cov - e - nant and his tes - ti - mo - nies. A - men.

Musical score for the third system. The lyrics are: "All the paths of the Lord are mer - cy and truth un - to such as keep his cov - e - nant and his tes - ti - mo - nies. A - men.".

Moderato.

Come, ye chil-dren, hearken un-to me, I will teach you the fear of the Lord. What man is he that de-sir-eth life, and liv-eth many days that
 he may see good. Come, ye chil-dren, hearken un-to me, I will teach you the fear of the Lord. Keep thy tongue from e-vil and thy
 he may see good. Come, ye chil-dren, hearken un-to me, I will teach you the fear of the Lord. Keep thy tongue from e-vil and thy

LEACH. 6s, 5s, 4s, 7s & 8s.

WM. B. BRADBURY. From "THE SHAWM."

If life's pleasures charm thee, Give them not thy heart; Lest the gift en-snare thee, From thy God to part. His fa-vor seek, His

lips from speaking guile; De-part from e-vil, and do good, De-part from e-vil, and do good; seek peace, and pur-sue it. Come, ye chil-dren,

hearken un-to me, I will teach you the fear of the Lord, De-part from e-vil, and do good, De-part from e-vil, and do good.

LEACH. (Concluded.)

prais-es... speak; Fix here thy hope's foun-da-tion, Serve him, and he will ev-er be The Rock of thy sal-va-tion.

304 MOTET. "THEY THAT TRUST IN THE LORD."

RECITATIVE. BASE.

3

They that trust in the Lord shall be as Mount Zi-on, which can not be re-mov-ed, but a-bid-eth for ev-er.

CHORUS.

As the mountains are round about Je-ru-salem, So the Lord is round about his peo-ple, from henceforth, from henceforth, e-ven for ev-er, The

HODGE. 12s, 11s & 6s.

DR. L. MASON. From "THE HALLELUJAH."

As down in the sun-less retreats of the o-cean, Sweet flowers are springing no mor-tal can see; So, deep in my heart, the still prayer of de-

Lord hath done great things for us, we are glad, we are glad, The Lord hath done great things for us, Where-of we are glad. As the where-of we are glad.

mountains are round a-bout Je - ru - sa - lem, So the Lord is round a-bout his peo-ple, from henceforth, from henceforth, e - ven for - ev - er - more. A - men.

HODGE. (Concluded.)

- vo - tion, Un - heard by the world, ri - ses, si - lent, to thee, My God, si - lent, to thee— Pure, warm, si - lent, to thee.

303 SENTENCE. "WE HAVE THOUGHT OF THY LOVING KINDNESS."



Moderato.

We have thought of thy lov - ing kind - ness, O God, O God, In the midst of thy tem - ple,

In the midst of thy tem - - ple..... O..... Lord, our God,
In the midst of thy tem - - ple..... Ac - cord - ing to thy name..... Ae -

PEACE. 8, 3s & 6.

G. F. ROOT. FROM "SAB. BELL."

1. Ere I sleep, for ev - ery fa - vor This day showed By my God, I do bless my Sav - iour.

2. Leave me not, but ever love me;
Let thy peace
Be my bliss,
Till thou hence remove me.

3. And whene'er in death I slumber,
Let me rise
With the wise,
Counted in their number.

O.... Lord, our God, So is thy praise un - to the ends of the earth.

cord - ing to thy name,..... So is thy praise un - to the ends of the earth,

O Lord, our God

So is thy praise un - to the ends of..... the earth.... A - men, A - - men, A - men, A - - men.

So is thy praise un - to the ends..... of the earth.... A - men..... A - men.....

ends of..... the earth.... A - - men.

Rit.

Rit.

ALCERON. 5s & 7s.

G. F. ROOT. FROM "SAB. BELL."

Moderato.

Forgive my fol - ly, O Lord, most ho - ly; Cleanse me from ev - ery stain, For thee I languish; Pi - ty my anguish, Nor let my sighing be vain.

Seek ye the Lord, while he may be found; Call ye up - on him, while he is near; Let the wick - ed for - sake his way, and the un-right - eous

Seek ye the Lord, while he may be found; Call ye up - on him, while he is near; Let the wick - ed for - sake his way, and the un-right - eous

man his thoughts, And let him re - turn to the Lord, and he will have mer - cy up - on him.

man his thoughts, And let him re - turn, And let him re - turn, And let him re - turn to the Lord, and he will have mer - cy up - on him.

He will a - bun-dant-ly par - don, Seek ye the Lord, while he may be found; Call ye up - on him, whi'e he is near; Seek ye the Lord, Seek ye the Lord.

He will a - bun-dant-ly par - don, Seek ye the Lord, while he may be found; Call ye up - on him, while he is near; Seek ye the Lord, Seek ye the Lord.

Show me thy ways, O Lord,..... teach me thy paths, Lead me in thy truths, and teach..... me, For

Thou art the God, Thou art the God, Thou art the God of my sal - va - tion, teach me, lead..... me.

VAN NORMAN. 8s, 6s, 5 & 4.

1. Hal - le - lu - jah, Hal - le - lu - jah! Now is the bat - tle done, Now is the victory won; Let us joy, and sing Hal - le - lu - jah!
 2. Hal - le - lu - jah, Hal - le - lu - jah! Suffering death's cruel doom, Je - sus hath hell o'er - come; Let us praise, and shout Hal - le - lu - jah!
 3. Hal - le - lu - jah, Hal - le - lu - jah! He rose by his own might In heavenly love and light; Let us joy, and sing Hal - le - lu - jah!

Lo! God is here, let us a - dore! And own how dread-ful is this place; Let all with - in us feel his power, And

si - lent bow be - fore his face. Lo! God is here! him, day and night u - nit - ed choirs of an - gels sing, To him, enthroned a - bove all

si - lent bow be - fore his face. Lo! God is here! him, day and night u - nit - ed choirs of an - gels sing, To him, enthroned a - bove all

RESURGAM. 5s.

Arr. by J. ZUNDEL. From "PLYMOUTH COLL."

There's rest in the grave, Life's toils are all past, Night com - eth at last; { How calm - ly I rest In the sleep of the blest,
Nor hear life's storm rave O'er my green, grass-y grave.

height, Let saints..... their hum-ble wor-ship bring. Lord God of hosts! Oh, may our praise Thy courts with grate-ful in-crease

height, Let saints their hum-ble wor-ship bring. Lord God of hosts! Oh, may our praise Thy courts with grate-ful in-cense

fill,..... Still may we stand,..... be-fore thy face, Still may we stand be-fore thy face, Still hear and do thy sov'-reign will.

fill, Still may we stand be-fore thy face, Still may we stand be-fore thy face, Still hear and do thy sov'-reign will.

fill, Still may we stand,..... be-fore thy face, &c.

HIGHLAND. 8s, 6s & 5s.

W. B. B. From "THE JUBILEE."

Lift up your heads in joy-ful hope, Sa-lute the hap-py morn: Each heav-en-ly power Proclaims the glad hour; Lo! Je-sus the Sa-viour is born.

1. Sweet day of rest! Thy hallowed hours are come a - gain, With ho - ly ealm and peaceful joy, May ev - ery heart in purest strain The

2. Sweet day of rest! May ev - ery hour of ho - ly time, With heavenly ir - flu - ence be blessed, And yield - ing to the power di - vine May

heavenly time em - ploy. *Duet.*

we in safe - ty rest. O come, with true de - vo - tion, To join in prayer and praise; With earnest, warm e - mo - tion, To heaven your voices

O come, with true de - vo - tion, To join in prayer and praise; With earnest, warm e - mo - tion, To heaven your voic - es raise.

raise, O come, with true de - vo - tion, To join in prayer and praise; With earnest, warm e - mo - tion, To heaven your voic - es raise.

First system of the musical score. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are written below the vocal line.

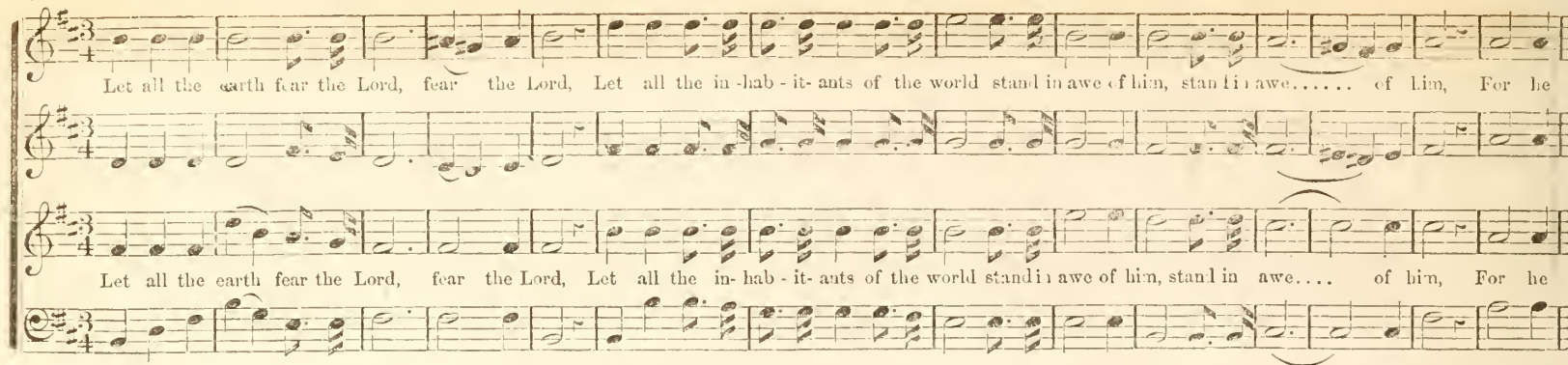
Come un - to me, come un - to me, all ye that la - bor and are hea - vy la - den, and I will give you rest. Take my yoke up - on you and

Second system of the musical score. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are written below the vocal line.

learn of me, For I am meek and low - ly in heart, and ye shall find rest, and ye shall find rest, and ye shall find rest un - to your souls.

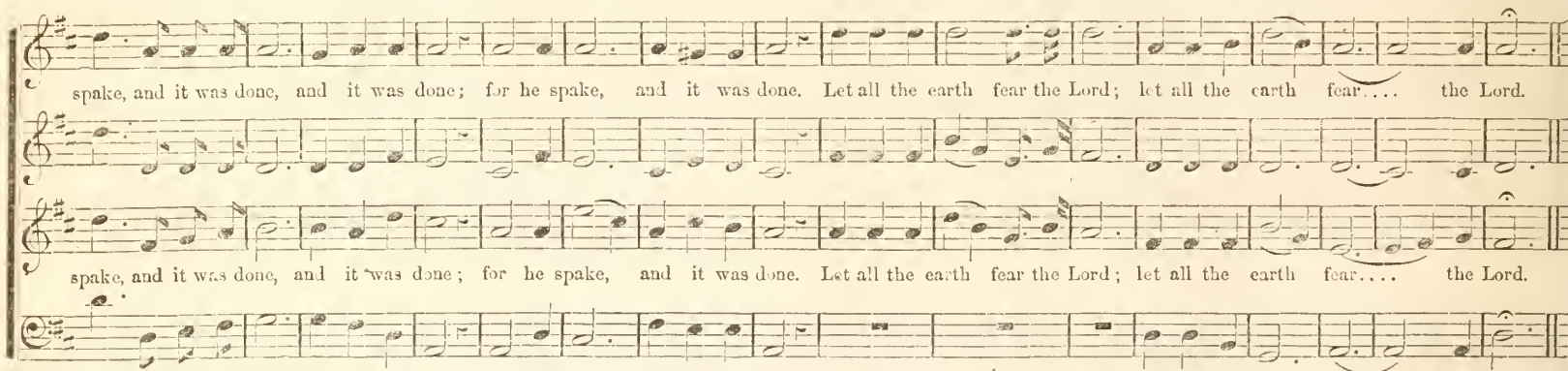
Third system of the musical score. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are written below the vocal line.

For my yoke is ea - sy and my bur - den is light, For my yoke is ea - sy and my bur - den is light; Come un - to me, come un - to me.



Let all the earth fear the Lord, fear the Lord, Let all the in-hab-it-ants of the world stand in awe of him, stand in awe..... of him, For he

Let all the earth fear the Lord, fear the Lord, Let all the in-hab-it-ants of the world stand in awe of him, stand in awe.... of him, For he



spake, and it was done, and it was done; for he spake, and it was done. Let all the earth fear the Lord; let all the earth fear.... the Lord.

spake, and it was done, and it was done; for he spake, and it was done. Let all the earth fear the Lord; let all the earth fear.... the Lord.

FIRESIDE. 8, 3s & 6.

Words by DR. T. HASTINGS.



1. Shep-herd, while thy flock is feed-ing, Take these lambs In thine arms, Now for shel-ter plead-ing.

2.
While the storm of life is lowering,
Night and day
Beasts of prey
Lurking, are devouring.

3.
Shepherd, every grace combining,
Keep these lambs
In thine arms,
On thy breast reclining.



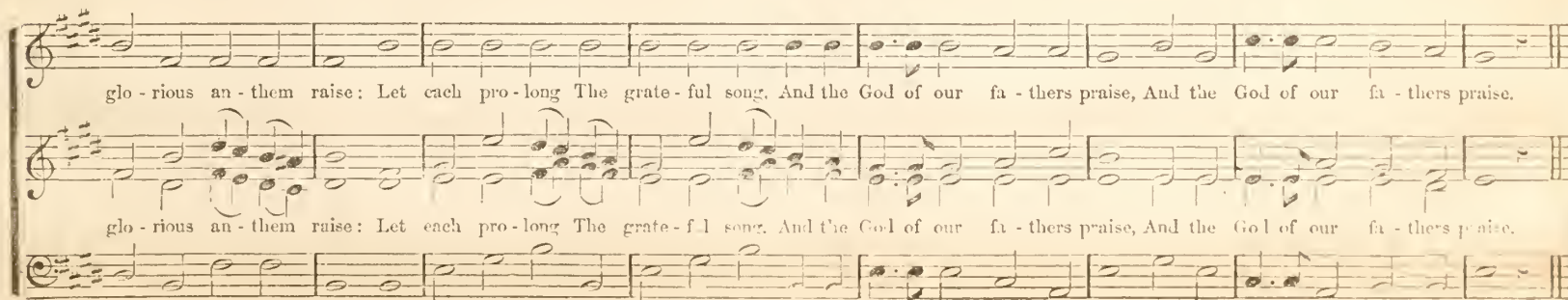
1. { Let ev-ery heart re-joice and sing. Let cho - ral an-thems rise ; }
 { Ye reverend men and children, bring To God your sac - ri - fice ; } For he is good, the Lord is good, And kind are all his

2. { He bids the sun to rise and set ; In heaven his power is known ; }
 { And earth, subdued to him, shall yet Bow low be - fore his throne. } For he is good, the Lord is good, And kind are all his



ways ; With songs and hon - ors sounding loud, The Lord Je - ho - vah praise, While the rocks and the rills, While the vales and the hills, A

ways ; With songs and hon - ors sounding loud, The Lord Je - ho - vah praise, While the rocks and the rills, While the vales and the hills. A



glo - rious an - them raise : Let each pro - long The grate - ful song, And the God of our fa - thers praise, And the God of our fa - thers praise.

glo - rious an - them raise : Let each pro - long The grate - ful song, And the God of our fa - thers praise, And the God of our fa - thers praise.

Allegretto.

O fear the Lord, ye his saints, For there is no want to them that fear him. The young li - ons do lack and suf - fer

hun - ger, do lack and suf - fer hun - ger; But they that fear the Lord shall not want, shall not want a - ny good

hun - ger, do lack and suf - fer hun - ger; But they that fear the Lord shall not want, shall not want a - ny good

shall not want,

MORNING. 6s & 5s.

Iambic.

[The hymn, "When shall we meet again," may be sung to this tune.]

From THE HALLELUJAH."

{ Thro' thy pro-tect-ing care, Kept till the morn-ing, }
 { Taught to draw near in prayer Heed we the warn-ing: } O thou great One in Three, Glad-ly our souls would be Ev - er more praising thee, God of the morn-ing.

thu..... They that seek the Lord,.... shall not want a - ny good thing..... O fear the Lord, ye, his saints. For

thing..... They that seek the Lord, shall not want a - ny good thing..... O fear the Lord, ye,... his saints, For

there is no want to them that fear him, For there is no want, there is no want to them..... that fear him.

to them, to them that fear him.

there is no want to them that fear him, For there is no want, there is no want to them..... that fear him.

to them, to them that fear him.

CANA. 5s & 8s. Or 6s & 9s.

[As 6s & 9s, use small notes. The same Meter is sometimes marked 1½ & 9s, or 1½ & 6s.]

Dr. L. MASON. From "HALL."

Be - hold how the Lord Has girt on his sword; From conquest to conquest proceeds! How hap-py are they Who live in this day, And wit-ness his wonder - ful deeds!

The hymns, "Rejoice in the Lord," "Come, let us ascend," "How happy are they," "Come away to the skies," "Be joyful in God," and others, may be sung to this tune.

Moderato.

Give ear, O my peo-ple, to my law; In-cline your ears to the words of my mouth. I will judge you, O house of Is - rael, ev - ery

one, ac - cord - ing to his ways, saith the Lord your God. Re - pent, and turn yourselves from all your transgressions, so in - i - qui - ty shall not be your

one, ac - cord - ing to his ways, saith the Lord your God. Re - pent, and turn yourselves from all your transgressions, so in - i - qui - ty shall not be your

HYMN. "FRIEND AFTER FRIEND DEPARTS." (For Male Voices.)

*1st & 2d Tenor.*

Friend af - ter friend de - parts: Who hath not lost a friend? There is no u - nion here of hearts, That

1st & 2d Bar.

ru - in. Cast a - way from you all your trans-gress-ions, where-by ye have trans-gress-ed, and make you a new heart, and make you a new

ru - in. Cast a - way from you all your trans-gress-ions, where-by ye have trans-gress-ed, and make you a new heart, and make you a new

This block contains the first two systems of the musical score. Each system consists of a vocal line (treble clef, key of B-flat) and a piano accompaniment line (bass clef, key of B-flat). The lyrics are: "ru - in. Cast a - way from you all your trans-gress-ions, where-by ye have trans-gress-ed, and make you a new heart, and make you a new".

spi - rit, For why will ye die, For why will ye die, O house of Is - rael? Why will ye die? Why will ye die?

spi - rit, For why will ye die, For why will ye die, O house of Is - rael? Why will ye die? Why will ye die?

This block contains the next two systems of the musical score. The lyrics are: "spi - rit, For why will ye die, For why will ye die, O house of Is - rael? Why will ye die? Why will ye die?".

"FRIEND AFTER FRIEND DEPARTS." (Concluded.)

finds not here an end: Were this frail world our fin - al rest, Liv - ing or dy - ing, none were blest.

This block contains the final system of the musical score. The lyrics are: "finds not here an end: Were this frail world our fin - al rest, Liv - ing or dy - ing, none were blest.".



I will sing of the mercies of the Lord,..... for
 I will sing, I will sing of the mercies of the Lord, I will sing of the mercies of the Lord,.... for
 I will sing of the mercies of the Lord, I will sing for ev- - - - er, I will sing for
 I will sing for ev - er, for
 ev - - - er more, and the heavens shall praise thy wonders, O Lord, yea, the heavens shall praise thy wonders, O Lord, thy faith-ful-ness al- so in the
 ev - er, for ev - er more; and the heavens shall praise thy wonders, O Lord, yea, the heavens shall praise thy wonders, O Lord, thy faith-ful-ness al- so in the
 ev - - - er more, I will sing, and the &c.

HYMN. "AWAKE THE TRUMPET'S LOFTY SOUND."

Furnished for this Work by DR. L. MASON.



A - wake the trump - et's lof - - - ty sound, To spread your sa - cred pleas - ures round, A - wake each

con-gre-ga-tion, In the con-gre-ga-tion of the saints. For who in the heaven can be compared un-to the Lord? Who a-mong the might-y can be

Fine.

con-gre-ga-tion, In the con-gre-ga-tion of the saints. For who in the heaven can be compared un-to the Lord; Who among the might-y can be

D. C. After Da Capo.

likened un-to him? Who among the mighty? Who among the mighty? Who among the mighty can be likened un-to him? A - men, a - men, a - men.

D. C. After Da Capo.

likened un-to him? Who among the mighty? Who among the mighty? Who among the mighty can be likened un-to him? A - men, a - men, a - men.

"AWAKE THE TRUMPET'S LOFTY SOUND." (Concluded.)

voice, and strike each string, And to the sol-enn or-gan sing.

And to the sol-enn or-gan sing.

1.
Awake the trumpet's lofty sound,
To spread your sacred pleasures round;
Awake each voice, and strike each string,
And to the solemn organ sing.

2.
Let all, whom life and breath inspire,
Attend, and join the blissful choir;
But chiefly ye, who know his word,
Adore, and love, and praise the Lord.

A - gain re - turns the day of ho - ly rest, Which, when he made the world, Je - Lo - - vah blest, When,
A - gain re - - turns the day of ho - ly rest, Which, when he made the world, Je - ho - vah blest; When,
A - gain re - turns the day of ho - - ly rest, Which, when he made the world, Je - ho - vah blest, When,

like his own, he bade our la - bors cease, And all be pi - e - ty, all be pi - e - ty, and all be peace.
like... his own, he bade our la - bors cease, And all be pi - e - ty, all be pi - e - ty, and all be peace.

Let us de - vote this con - se - cra - ted day To learn his will, and all we learn, o - bev, To learn his will, and
Let us de - vote this con - se - cra - ted day To learn his will, and all we learn, o - bey, To learn his will, and

all we learn o - bey; So shall he hear, when fer - vent - ly we raise Our sup - pli - ca - tions, and our songs of praise.

all we learn. o - bey; So shall he hear, when fer - vent - ly we raise Our sup - pli - ca - tions, and our songs of praise.

So shall he hear, when fer - vent - ly we raise Our sup - pli - ca - tions, and our songs of praise, Our sup - pli - ca - tions, and our

So shall he hear, when fer - vent - ly we raise Our sup - pli - ca - tions, and our songs of praise, Our sup - pli - ca - tions, and our

songs of praise, and our songs of praise. A - - - - men. A men.

songs of praise, and our songs of praise. and our songs of praise. *Ritard.* A - - - - men.

Our sup - pli - ca - tions, and our songs of praise, Our sup - pli - ca - tions, and our songs of praise.

Allegro.

Bless - ed, bless - ed, bless - ed be thou, Lord God of Is - rael, of Is - rael, our Fa - ther; Bless - ed, bless - ed, bless - ed be

thou, and ev - er, and ev - er, for ev - er and ev - - er..... Bless - ed, bless - ed, bless - ed be thou,

thou for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - - er..... Bless - ed, bless - ed, bless - ed be thou,

HYMN. "AT DEATH'S CALL."

J. M. PELTON.

1. At Death's call, The rich, the poor, a - like do fall; Nev - er - more! To meet us on time's chang - ing shore.
2. Peas - ant, lord, That drives the plough, or wields the sword, Turn to dust, Whilst plough and sword in si - lence rust.

Lord God of Is - rael, of Is - rael, our Fa - ther, Bless - ed, bless - ed, bless - ed be thou for ev - er and ev - - - er.....

Lord God of Is - rael, of Is - rael, our Fa - ther, Bless - ed, bless - ed, bless - ed be thou for ev - er and ev - - - er.....

Thine, O Lord, is the great-ness and the pow-er, the pow-er and the glo-ry, the vie-to-ry and the ma-jes-ty, For all that is in the

Thine, O Lord, is the great-ness and the pow-er, the pow-er and the glo-ry, the vie-to-ry and the ma-jes-ty, For all that is in the

"AT DEATH'S CALL." (Continued.)

2. Wealth un - told, Of flocks, of herds, of lands and go!l, Not an hour Can pur - chase from the con - quering power.
4. Lord of all! Of life and death, on thee we call! Strong in faith! We trust in thee, and con - quer death.

(Over.)

heaven and in the earth is thine, is thine. is thine, For all that is in the heaven and in the earth is

heaven and in the earth is thine, For all is thine, For all is thine, For all that is in the heaven and in the earth is

thine. Thine is the king-dom, is the king-dom, O Lord,..... is the king-dom, O Lord, And thou art ex-

is the king-dom, O Lord,

thine. Thine is the king-dom, is the king-dom, O Lord,..... is the king-dom, O Lord

"AT DEATH'S CALL." (Continued.)

CHORAL.

God of our sal - va - tion, For the gift of thy dear Son, Low in a - do - ra - tion, Bow we now be - fore thy throne.

- a't - ed as head a - bove all, Art ex - alt - ed o'er all, Art ex - alt - ed o'er all. Hal - le - lu - jah, A - men, Hal - le - lu - jah, A -

all.....

Art ex - alt - ed o'er all, Art ex - alt - ed o'er all. Hal - le - lu - jah, A - men, Hal - le - lu - jah, A -

- men, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men, A - men, A - men, A - men, A - - men.

- men, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men, A - men, A - men, A - men, A - - men.

"AT DEATH'S CALL." (Concluded.)

Sa - viour, thee ad - dress - ing, Songs of praise shall nev - er cease; Grant us now thy bless - ing, God of Love, and Prince of Peace.

The Lord is my light, is my light and my sal - va - tion; Whom shall I fear? The Lord is the strength, is the strength of my life; Of

whom shall I be a - fraid? Tho' a host should encamp a - gainst..... me, My heart shall not fear, Tho' war should rise a -

Tho' a host should encamp a - gainst me, My heart shall not fear, Tho'

whom shall I be a - fraid? Tho' a host should encamp a - gainst..... me, My heart shall not fear, Tho' war should rise a -

Tho' a host should encamp a - gainst me, My heart shall not fear, Tho'

HYMN. "WHEN, AS RETURNS THIS SOLEMN DAY."

Dr. L. MASON.

p

mf

1. When, as returns this solemn day, Man comes to meet his God, What rites, what honors shall he pay? How spread his praise abroad? 2. From marble domes and

- - - gainst..... me, in this will I be con - fi - dent, One thing have I desired of the Lord, That will I seek af - ter, That I may dwell in the
 war should rise a - gainst me, in this will I be con - fi - dent, &c.
 - - - gainst..... me, in this will I be con - fi - dent, One thing have I desired of the Lord, That will I seek af - ter,
 war should rise a - gainst me, in this will I be con - fi - dent, &c. That I may dwell in the
 house of the Lord, That I may dwell in the house of the Lord, That I may dwell in the house of the Lord, That I may dwell in the
 That I may dwell in the house of the Lord, That I may
 house of the Lord, That I may dwell in the house of the Lord, That I may dwell in the house of the Lord, That I may dwell in the

"WHEN, AS RETURNS THIS SOLEMN DAY." (Continued.)

gild - ed spires Shall clouds of incense rise, And gems, and gold, and garlands deck The cost - ly sac - ri - fice? 3. Vain, sin - ful man! Vain, sin - ful

house of the Lord all the days of my life, all the days of my life, all the days, all the days of my life, life. A - men.

dwelt in the house of the Lord all the days, all the days of my life, life. A - men.

house of the Lord all the days of my life, all the days of my life, all the days, all the days of my life, life. A - men.

ANTHEM. "UNTO THEE, O LORD, DO I LIFT MY SOUL."

Un - to thee, O Lord, do I lift up my soul, O my God, I trust in thee, Let me not be a - sham - - ed, Let me not be a -

Un - to thee, O Lord, do I lift up my soul, O my God, I trust in thee, Let me not be a - sham - - ed, Let me not be a -

Let me not be a - shamed, let me not

"WHEN, AS RETURNS THIS SOLEMN DAY." (Concluded.)

man: ere - a - - tion's Lord Thy offerings well may spare; But give thy heart—But give thy heart—nd thou shalt find, Thy God will hear thy prayer.

sham - ed, Let not mine en - e - mies tri - umph o - ver me, Lead me in thy truth, and teach me, For thou art my sal - -
 For thou art the God of my sal - -
 sham - ed, Let not mine en - e - mies tri - umph o - ver me, Lead me in thy truth, and teach me, For thou art the God of my sal - -
 be a - shamed, For thou art the

va - - - - tion, On thee do I wait all the day, On thee do I wait all the day, Re -
 va - - - - tion, On thee do I wait all the day, On thee do I wait all the day, Re - member, O Lord, thy ten - der mer - cies,
 va - - - - tion, On thee do I wait all the day, On thee do I wait all the day, Re - member, O Lord, thy ten - der mer - cies Re -
 God of my sal - va - tion, On thee, &c.

HYMN. "FATHER, WHILE IN ADORATION."

Poetry by T. P. WOODMAN.

1. Father, while in ad - o - ra - tion At thy shrine we bend the knee, Let the fervent heart's ob - la - tion, Rise warm to Thee.
 2. From thy temple's calm se - clusion, While we worship, Lord, to-day, O, be earth, an' earth's confusion, Far, far a - way.

3.
 Sun of Righteousness, appearing
 In thy brightness round us shine,
 Every dark - some spirit cheering
 With light Divine.
4.
 Kindle now the pure emotion,
 Bid all low - born passion flee,
 While our hearts in warm devotion
 All rise to Thee.

- mem-ber, O Lord, thy ten-der mer-cies, and thy lov-ing kindness, For they have been ev-er of old; Lead me in thy truth, and

teach me, For thou art my sal - - va - - - tion, On thee do I wait all the day, On thee do I wait all the day.
For thou art the God of my sal - - - - tion, On thee do I wait all the day, On thee do I wait all the day.
teach me, For thou art the God of my sal - - - - tion, On thee do I wait all the day, On thee do I wait all the day.
For thou art the God of my sal - vation, On thee, &c.

HYMN CHANT.

"ONE SWEETLY SOLEMN THOUGHT."

One sweetly solemn thought Comes to me o'er and o'er; I'm nearer my home to day Than I've ev-er been be-fore.
Nearer my Father's house, Where the many mansions be; Nearer the great white throne, Near-er the jas-per sea.

3.

Nearer the bound of life,
Where we lay our | burdens | down;
Nearer leaving my cross,
| Nearer wearing the | crown.

4.

Father, perfect my trust,
Strengthen my | feeble | faith,
Let me feel as if I trod
The | stream of the river | Death.

Sing, O heavens; and be joy - ful, O earth; And break forth in - to sing - ing, O ye moun-tains; For the Lord hath com - fort-ed, bath

com - fort-ed his peo - ple, He will have mer - cy on his af - flict - ed. Sing, O heavens; and be joy - ful, O earth; and

MOTET. "GRACIOUS IS THE WORD OF TRUTH."

Arranged, from the German, for this Work, by Dr. L. Mason.

Gra-cious is the Word of... Truth, On whose power we build our hope, On whose power we build our hope, That Christ, the Lord, from the

break forth in - to sing - ing, O ye moun - tains. The Lord shall com - fort Zi - on, He will com - fort her waste pla - ces, He will

break forth in - to sing - ing, O ye moun - tains. He will com - - fort.... her waste

The Lord shall com - fort Zi - on, He will com - fort her waste pla - ces, He will

make her wil - der - ness like E - den, and her des - ert like the gar - den of the Lord; He will make her like E - den, and her

pla - - - - - ces, He will com - fort her, and make her like the

make her wil - der - ness like E - den, and her des - ert like the gar - den of the Lord; He will make her like E - den, and her

"GRACIOUS IS THE WORD OF TRUTH." (Continued.)

high - est heaven came down, To bring sal - va - tion un - to guilt - y man, That Christ, the Lord, from the high - est heaven came

Fine.

des-ert like the gar-den of the Lord. Joy and glad-ness shall be found there-in, Thanks-giv-ing, thanksgiv-ing and the

gar--den of the Lord. Joy and glad-ness shall be found there-in, Thanks-giv-ing, thanksgiv-ing and the

des-ert like the gar-den of the Lord.

D. C. al Segno. S:

voice of mel-o-dy; Joy and glad-ness shall be found there-in, Thanksgiv-ing, thanks-giv-ing and the voice of mel-o-dy.

voice of mel-o-dy; Joy and glad-ness shall be found there-in, Thanksgiv-ing, thanks-giv-ing and the voice of mel-o-dy.

"GRACIOUS IS THE WORD OF TRUTH." (Concluded.)

down, To bring sal-va-tion un-to guilt-y... man, Sal-va-tion un-to guilt-y... man, And crown his chil-dren with good-ness.

To prayer, to prayer, to prayer, for the morn-ing breaks, His smile a - wakes, His

To prayer, to prayer, to prayer, for the morning breaks, And earth to her Maker's smile a - wakes, His smile a - wakes,

To prayer, to prayer, to prayer, for the morning breaks, And earth to her Maker's smile a - wakes, His smile a - wakes, His

To prayer, to prayer,

light is on all be - low and a - bove, The light of glad - ness and life and love, O then on the breath of the ear - ly air Send up - ward the - incense of

light is on all be - low and a - bove, The light of glad - ness and life and love, O then on the breath of the ear - ly air Send up - ward the incense of

MOSS-SIDE. L. M.

R.

1. Come, children, drink the balmy dew, For Christ hath shed his blood for you, That blood can cleanse the vilest soul, — O see the pur - ple tor - rent roll!

2. Be - hold the Lamb on Cal - va - ry, He sighs, and groans, and dies for thee; The rocks are rent, the sleeping dead A - wake because their Je - sus bled.

1st time. 2d time.

grateful prayer, grateful prayer, for the glorious sun is gone, And the gathering darkness of night comes on, Like a curtain from God's hand it flows To

grateful prayer, grateful prayer, To prayer, for the glorious sun is gone, And the gathering darkness of night comes on,

dim.

shade the couch where his children repose, Then kneel while the watching stars are bright, And give your last thoughts to the guardian of night, To prayer to prayer.

Then kneel while the watching stars are bright, And give your last thoughts to the guardian of night, To prayer, to prayer.

To prayer, to prayer.

SENTENCE. "BE THOU, O GOD."

Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men.

Be thou, O God, ex - alt - ed above the heavens, and let thy name be praised in all the earth, Hal - le - lu - jah, Hal - le - lu - jah, A - - men.

QUARTETTE.

1. Sweet-ly come those strains me - lo - dious From the dis - tant chap - el dim, On the ho - ly calm of eve - ning Swells the sol - emn, deep - toned

2. Hear a - gain those strains en - tran - cing, Still up - on the air they come, On their wings our spi - rits bear - ing Up - ward to our heaven - ly

hymn.

1. Those swelling strains, The chapel dim, The ho - ly calm,

home,

2. Again those strains, Yes, still they come, Our spirits bear,

CHORUS. (Let this represent a distant Chorus—mouths shut.)

Hm.....

The ho-ly calm, the ho-ly calm of eye-ning Swells the sol- emn, deep-toned hymn.

Up-on their wings our spi-rits sweetly bear-ing Up-ward to our heaven-ly home.

Dim. e Ritard.

CAIRO. L. M.

From "THE SABBATH HYMN AND TUNE BOOK."

1. Why should we weep for those who die? Those bless-ed ones who weep no more? Je - sus hath called them to the sky, And glad-ly have they gone be - fore.

2. A few short days they lingered here, Th'appoint-ed span of tri - al knew; Dropp'd, early dropp'd the parting tear. And ear-ly now have parted, too.

Dim. e Ritard.

CHANT.

1. I will lift up mine eyes unto the hills from whence | cometh my | help. || My help cometh from the . . . | Lord which made | heaven and | earth.

2. He will not suffer thy foot to be moved. He that keepeth thee | will not | slumber. || Behold, he that keepeth Israel | shall not | slumber nor | sleep.

TRIO. 1st SOPRANO.

1st TENOR.

The Lord is thy keeper, The Lord is thy keeper, The Lord is thy shade up-on thy right hand. The Lord is thy keeper, The Lord is thy

2d SOPRANO.

The Lord is thy keep - er, The Lord is thy keep - er, The Lord is thy shade up-on thy right hand. The Lord is thy keep - er, The Lord is thy

CONTRALTO

BASE.

1st SOPRANO

CHORUS. TENOR.

keeper, The Lord is thy shade upon thy right hand. The sun shall not smite thee by day, nor the moon by night. The sun shall not smite thee by

2d SOPRANO.

keep - er, The Lord is thy shade upon thy right hand. The sun shall not smite thee by day, nor the moon by night. The sun shall not smite thee by

CONTRALTO.

up - on thy right hand.

day, nor the moon by night. The Lord shall preserve thee from all e - vil, He 'shall preserve, shall preserve thy soul, the Lorl shall preserve thy

day, nor the moon by night. The Lord shall preserve thee from all e - vil, He shall preserve, shall preserve thy soul, the Lord shall preserve thy

go - ing out and thy com - ing in, From this time forth and ev - en for ev - er - more, From this time ev - er -
From this time forth, from this time forth, for ev - er -

go - ing out and thy com - ing in, From this time forth for evermore, From this time forth and ev - er, for ev - er -

From this time forth and ev - er, for ev - er - more, From this time for ev - er and ev - er -

1st. 2d. TRIO. 1st sop. CHORUS *pp* TENOR

- more, From this time forth for ev - er - more, for ev - er, ev - er - more, more. Ev - en for ev - er - more, Ev - en for ev - er - more. A - men.

2d sop

CONTRALTO.

- more, From this time forth for ev - er - more, for ev - er, ev - er - more, more. Ev - en for ev - er - more. Ev - en for ev - er - more. A - men.

CHORUS.

for ev - er. ev - er - more

Praise the Lord, ye heaven-ly choir, O praise the Lord for ev - er - more; Praise the Lord, praise the Lord, O praise the Lord for ev - er - more, O

Praise the Lord, ye heaven-ly choir, O praise the Lord for ev - er - more; Praise the Lord, praise the Lord, O praise the Lord for ev - er - more, O

The first system of the musical score consists of three staves. The top staff is a single melodic line in G major, 2/4 time. The middle and bottom staves are a piano accompaniment in G major, 2/4 time, featuring a steady eighth-note bass line and chords in the right hand. The lyrics are written below the staves, with the first line of lyrics aligned with the top staff and the second line aligned with the middle staff.

praise the Lord for ev - er - more. Glo - ri - fy his ho - ly name, his name for ev - er - more, his name for ev - er - more, Praise the Lord, ye

praise the Lord for ev - er - more. Glo - ri - fy his ho - ly name, for ev - - - er - more, for ev - - - er - more, Praise the Lord, ye

The second system of the musical score continues the melody and accompaniment from the first system. The lyrics are written below the staves, with the first line of lyrics aligned with the top staff and the second line aligned with the middle staff. The piano accompaniment continues with the same rhythmic pattern.

heaven-ly choir, O praise the Lord for ev - er - more, O praise the Lord for ev - er - more, O praise the Lord for ev - er - more, A - men, A - men.

heaven-ly choir, O praise the Lord for ev - er - more, O praise the Lord for ev - er - more, O praise the Lord for ev - er - more. A - men, A - men.

The third system of the musical score concludes the piece. The top staff features a final melodic phrase that ends with a double bar line. The piano accompaniment continues until the end of the system. The lyrics are written below the staves, with the first line of lyrics aligned with the top staff and the second line aligned with the middle staff.

Glo - ry to God in the high - - est, Glo - ry to God in the high - - est. Glo - ry, glo - ry, Glo - ry to God,

Fine.
Glo - ry, glo - ry, Glo - ry to God, Glo - ry to God in the high - - est, Glo - ry, Glo - ry to
Glo - ry, glo - ry, Glo - ry to God, Glo - ry to God in the high - - est, And on earth peace, good will to men.
Fine.
Glo - ry, Glo - ry to

D.C.
God, And on earth peace, and on earth peace, and on earth peace, good will to men.
and on earth peace good will to men, And on earth peace, and on earth peace, and on earth peace, good will to men.
D.C.
God in the high - - - - est,

Praise ye the Lord, sing praises, sing praises un-to our God, sing praises, sing praises, Praise ye the Lord, Sing praises to our God, for

Praise ye the Lord, sing praises, sing praises un-to our God, sing praises, sing praises, Praise ye the Lord, Sing praises to our God, for

praise is come-ly and pleas-ant; Praise is come-ly and praise is pleas-ant, Praise is come-ly and pleas-ant. One gen-e-ra-tion shall

praise is come-ly and pleas-ant; Praise is come-ly and praise is pleas-ant, Praise is come-ly and pleas-ant. One gen-e-ra-tion shall

WAYNE. C. M. Double.

From "SAB. HYMN & TUNE BOOK."

1. Yes, I will bless thee, O my God! Thro' all my earth-ly days; And to e-ter-ni-ty pro-long Thy vast, thy bound-less praise.

praise his name to an - oth - er, and shall de - clare his might - y acts, O praise ye the Lord, praise ye the Lord. A - men.

One gen - e - ra - tion shall praise his name to an - oth - er, and shall declare his mighty acts.

praise his name to an - oth - er, and shall de - clare his might - y acts, O praise ye the Lord, praise ye the Lord. A - men.

One gen - e - ra - tion shall praise his name to an - oth - er, and shall declare his mighty acts.

Moderato.

SOLO. TENOR.

The Lord doth build Je - ru - sa - lem, doth build Je - ru - sa - lem, The Lord doth build Je - ru - sa - lem, He gath - er - eth to - geth - er the

CHORUS. TENOR.

SOPRANO AND ALTO.

The Lord doth build Je - ru - sa - lem, Je - ru - - - sa - lem, The Lord doth build Je - ru - sa - lem, He gath - er - eth to - geth - er the

WAYNE. (Concluded.)

2. In ev - ery smil - ing, hap - py hour, Be this my sweet em - ploy: Thy praise re - fines my earth - ly bliss, And dou - bles all my joy.

CHORUS.

out - casts; The Lord doth build Je - ru - sa - lem, He gath - er - eth the out - casts of Is - rael. The Lord doth build Je - ru - sa - lem, He

out - casts; The Lord doth build Je - ru - sa - lem, He gath - er - eth the out - casts of Is - rael. The Lord doth build Je - ru - sa - lem,

TRIO. *A little slower than the preceding.*

gath - er - eth to - geth - er the out - - - casts, The Lord doth build Je - ru - sa - lem, Sing prais - es to our God. He heal - eth the brok - en in

Praise ye the Lord, praise ye the Lord,

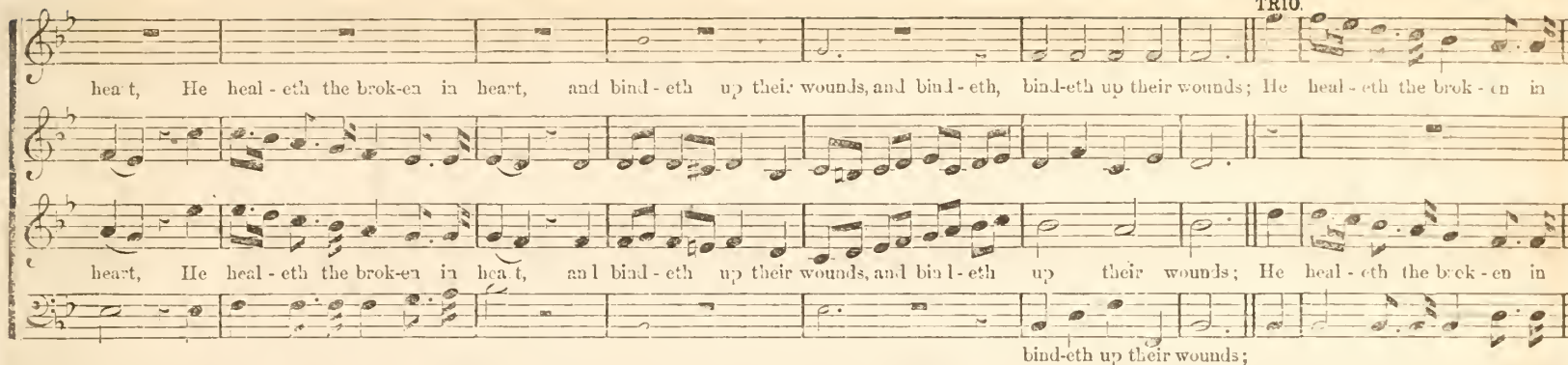
Praise ye the Lord, praise ye the Lord, The Lord doth build Je - ru - sa - lem, Sing prais - es to our God. He heal - eth the brok - en in

HYMN. "WE ARE ON OUR JOURNEY HOME." (Mt. Blanc.)

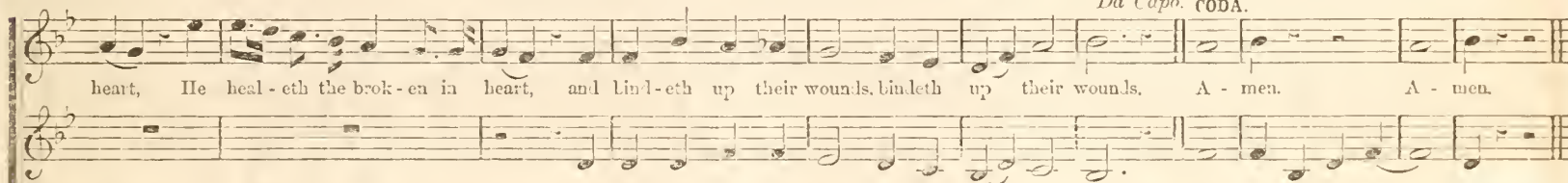
REV. CHAS. BEECHER. FROM "PLYM. COLL."

1. We are on our jour - ney home, Where Christ our Lord is gone; We shall meet a - round his throne, When he makes his peo - ple

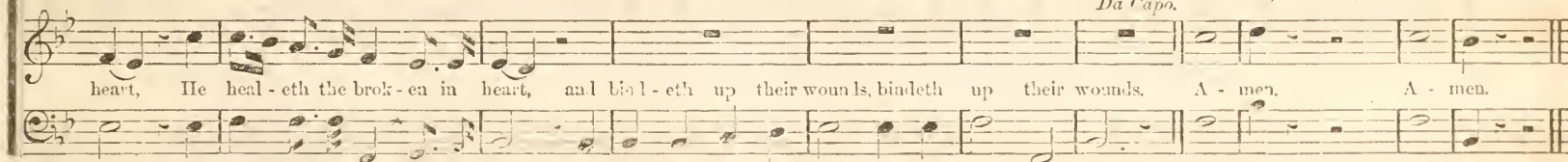
TRIO



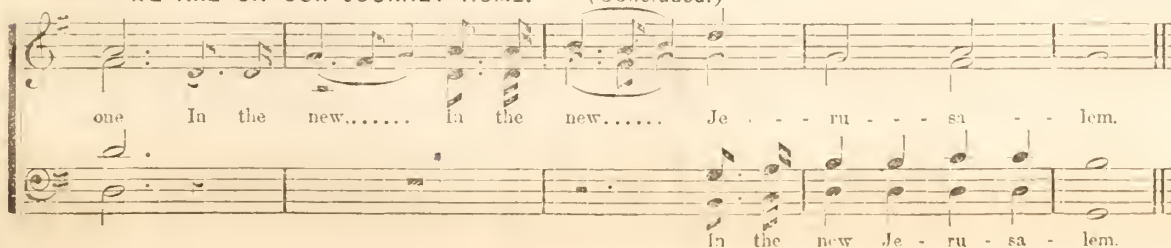
Da Capo. CODA.



Da Capo. A - men, A - men, A - - - men.



"WE ARE ON OUR JOURNEY HOME." (Concluded.)



2. We can see that d'stant home,
Though clouds rise dark between;
Faith views the radiant dome,
And a luster flash's keen
From the new Jerusalem.
3. O glory shining far
From the never-setting Sun!
O trembling morning star!
Our journey 's almost done
To the new Jerusalem.

SOLO. BASS

The stone which the build - ers re - fus - - ed is be - come the head - stone of the cor - - ner,

CHORUS. SOP. AND ALTO.

The stone which the build - ers re - fus - ed is be - come the head - stone of the cor - - ner, is be - come the headston of the

The stone which the build - ers re - fus - - ed is be - come the head - stone of the cor - - ner, The
cor - - ner, the stone, is be - come, the

head..... of the cor - - - ner.

head, is be-come the head-stone of the cor - ner. This is the Lord's do - ing, this is the Lord's

This is the Lord's do - ing, It is marvelous in our eyes, This is the Lord's do - ing, It is

do - ing, This is the Lord's do - ing, It is marvelous in our eyes, This is the Lord's do - ing, it is

marvelous, it is marvelous in our eyes.

marvelous, it is marvelous in our eyes. Thanks be to God, for his won-drous works, We will re-joice.

we will re-joice... we will re-joice,

we will re-joice and be glad in him, and be glad in him, we will re-joice,

re-joice, re-joice and be glad in him, we will re-joice,

we will re-joice, re-joice and be glad in him, we will re-joice, and be glad in him.

- - - - - joyce,..... we will re - joyce,..... we will re - joyce and be glad in him, we

we will re - joyce, we will re - joyce and be glad in him, we will rejoyce,

..... Thanks be to God for his won - drous works. we will re - joyce and be glad in him, Thanks be to God for his wondrous works, Thanks be to God for his won - drous works.

352 SOLO and CHORUS. "BUT THE LORD IS MINDFUL OF HIS OWN"

Arranged from MENDELSSOHN'S "ST. PAUL"

Andantino.

SOLO, CONTRALTO OR BARITONE.

Ritard

But the Lord is mind-ful of his own,... He re - mem - bers his chil - dren. But the Lord is mind-ful of his

p *Ritard.*

own;... the Lord re - mem - bers his chil - dren, re - mem - - - - bers his chil - - - dren.

mf

Bow down be - fore him, ye might - - - y, for the Lord is

p *Cres.*

Om. Eva.

near us! Bow down be-fore him, ye might - - y, for the Lord is near us!

Cres. *f* *Cres.* *f* *Dim.*

CHORUS.

Yea, the Lord is mind-ful of his own, He re - mem - bers his chil - - dren; Bow down be - fore him, ye

Yea, the Lord is mind-ful of his own, He re - mem - bers his chil - - dren; Bow down be - fore him, ye

might-y, For the Lord is near us, Yea, the Lord is mind-ful of his own, He re - mem - bers his chil - - dren.

might-y, For the Lord is near us, Yea, the Lord is mind-ful of his own, He re - mem - bers his chil - - dren.

I will set watch-men up-on thy walls, O Je - ru - sa - lem, Which shall nev - er hold their peace, day nor night.

I will set watch-men up-on thy walls, O Je - ru - sa - lem, Which shall nev - er hold their peace, day nor night.

Ye that make mention of the Lord, keep not si - lence, and give him no rest, give him no rest till he, till he es -

Ye that make mention of the Lord, keep not si - lence, and give him no rest, give him no rest till he, till he es -

- tab - lish, and till he make Je - ru - sa - lem a praise in all..... the earth.... Beau - ti - ful,

- tab - lish, and till he make Je - ru - sa - lem a praise in all..... the earth.... *Accompaniment.*

SOLO. SOPRANO.

beau - ti - ful, beau - ti - ful is Zi - - on, Beau - ti - ful, beau - ti - ful, the joy of all the earth.....

Beau - ti - ful, beau - ti - ful, beau - ti - ful is Zi - on, Beau - ti - ful, beau - ti - ful, the joy of all the earth.

CHORUS

Beau - ti - ful, beau - ti - ful, beau - ti - ful is Zi - on, Beau - ti - ful, beau - ti - ful, the joy of all the earth. Beau - ti - ful for sit - u -

- a - tion is Zi - on, the cit - y of our King; Oh, beau - ti - ful for sit - u - a - tion, the joy of all the earth; Oh,

Beau - - - ti - ful is Zi - - - on, cit - y.... of.... our.... King, Oh, beau - ti - ful is

beau - ti - ful for sit - u - a - - - tion is Zi - on, the cit - y of our King, the cit - y of our King. Oh, beau - ti - ful for

Zi - - - on, the joy of all the earth, Oh, beau - ti - ful is Zi - - - on, the

sit - u - a - - - tion, the joy of all the earth, the joy of all the earth, Oh, beau - ti - ful, oh, beau - ti - ful, the

joy of the earth. Beau - ti - ful, beau - ti - ful, beau - ti - ful is Zi - on, Beau - ti - ful

joy of the earth, of the earth, of all the earth. Beau - ti - ful, beau - ti - ful, beau - ti - ful is Zi - on, Beau - ti - ful

Beau - - - ti - ful, beau - - ti - ful, beau - ti - - ful

beau - ti - ful, the joy of all the earth, Beau - ti - ful is Zi - on, beau - ti - ful is Zi - on, beau - ti - ful is Zi - on, and the

Zi - - - on, Beau - - - ti - ful, beau - - - ti - ful, the joy of all the

joy of all the earth, Oh, beau - ti - ful is Zi - on, beau - ti - ful is Zi - on, and the joy of all the earth, and the

Diminish and ritard a little.

earth, Beau - - - ti - ful, beau - - - ti - ful, beau - - - ti - ful.

joy of all the earth, Oh, beau - ti - ful is Zi - on, beau - ti - ful is Zi - on, beau - ti - ful, Oh, beau - ti - ful is Zi - on.

358 CHORUS with SOLOS. "REGNA TERRAE."

Translated and adapted, by G. F. Root.

Con Spirito.
SOLO. TENOR or SOPRANO.

Reg - - na ter - ræ can - ta - te, can - ta - te De - o, Reg - - na ter - ræ, Psa - li - te, psa - li - te
All ye na - tions, O sing ye Je - ho - vah's prais - es, All ye na - tions, mag - ni - fy, glo - ri - fy

Dom - i - no, Can - ta - te, can - ta - te, can - ta - te psa - li - te Dom - i - no, Reg - na ter - ræ, Can -
ev - er - more, Sing prais - es, sing prais - es, ex - alt and mag - ni - fy ev - er - more. All ye na - tions, O

SOP.
ALTO.
All ye na - tions,

Can - ta - te De - o, &c.
Sing to Je - ho - vah, &c.

- ta - te, can - ta - te, De - o, Reg - na ter - ræ, Psa - li - te, psa - li - te Dom - i - no, Can - ta - te, can - ta - te, can -
sing ye Je - ho - vah's prais - es, All ye na - tions mag - ni - fy, glo - ri - fy ev - er - more, Sing prais - es, sing prais - es, sing

Can - ta - te De - o, Reg - na ter - ræ, Psa - li - te Dom - i - no, Can - ta - te, can - ta - te, &c.
Sing to Je - ho - vah, All ye na - tions, glo - ri - fy ev - er - more, Sing prais - es, sing prais - es, sing

Reg - na ter - - - - ræ,
All ye na - - - - tions,

SOLO. SOPRANO.

- - ta - te Dom - i - no. prais - es to his name. Da - - te glo - riam De - o su - - - per Is - ra - el et su - - - per coe - - los and

CHORUS.

gloriam, glo - riam e - jus. mag - ni - fy his pow - er. Da - - te glo - riam De - o su - - - per Is - ra - el et su - - - per coe - - los, and

Glo - ry give to God a - bove..... the heavens, a - bove the heavens, O praise and

gloriam, glo - riam e - jus. mag - ni - fy his pow - er. Om - nes gen - tes plau - di - te man - i - bus, Ju - bi - la - te De - o in vo - ce ex - ul - ta - ti - in him with the voice, the voice of ex - ul -

SOLO. SOPRANO.

o - nis, Om - nes gen - tes plau - di - te, man - i - bus. Ju - bi - la - - - te De - o, ju - bi - la - - - te
ta - tion, All ye na - tions, sing to his ho - ly name, and re - joice..... in him,..... and re - joice..... in

CHORUS.

De - o in vo - ce ex - ul - ta - ti - o - - - - nis. Ju - bi - la - te De - o, ju - bi - lu - te De - o,
him with the voice, the voice of ex - ul - ta - - - - tion. Hal - le - lu - jah, A - men, hal - le - lu - jah, A - - - men,

Sing to Je - ho - vah, &c.

Reg - na ter - ræ, Can - ta - te, can - ta - te, De - o, Reg - na ter - ræ, Psa - li - te, psa - li - te Dom - i - no, Can -
All ye na - tions, O sing ye Je - ho - vah's prais - es, All ye na - tions, mag - ni - fy glo - ri - fy ev - er - more, Sing

Reg - na ter - - - - ræ,
All ye na - - - - tions,

Sing prais - es, sing prais - es, sing, sing, and

ta - te, can - ta - te, can - ta - te Dom - i - no, Can - ta - te De - o, Can - ta - te De - o. Psa - li - te
 prais - es, sing prais - es, sing prais - es to his name, O praise Je - ho - vah, O praise Je - ho - vah, praise, sing, and

prais - es, sing prais - es, sing prais - es to his name, O praise Je - ho - vah, O praise Je - ho - vah, praise, sing, and

Can - ta - te, Can - ta - te
 Sing prais - es, sing prais - es, sing, &c.

praise, and mag - ni - fy his great name, Sing prais - es, sing prais - es, sing, sing, and

re - gi - nos - tro, Can - ta - te De - o, Can - ta - te De - o, Psa - li - te
 mag - ni - fy..... his name, O praise Je - ho - vah, O praise Je - ho - vah, praise, sing, and

praise, and mag - ni - fy his great name, O praise Je - ho - vah, O praise Je - ho - vah, praise, sing, and

re - gi - nos - tro, re - gi - nos - tro, Can - ta - te, Can - ta - te, Psa - li - te
 Sing prais - es, Sing prais - es, sing, &c.

praise, and mag - ni - fy his great name,

re - gi - nos - tro, Can - ta - te Dom - i - no, Can - ta - te Dom - i - no.
 mag - ni - fy..... his name, O mag - ni - fy his name, O mag - ni - fy his name.

praise, and mag - ni - fy his great name, O mag - ni - fy his name, O mag - ni - fy his name.

re - gi - nos - tro, re - gi - nos - tro, &c.

SOLO TENOR.

Like as a fa-ther pit-i-eth his chil-dren, So the Lord pit-ieth them that fear him, For he know-eth, he know-eth our fame, He re-

- membereth that we are dust.

CHORUS.

Like as a fa-ther pit-i-eth his chil-dren, So the Lord pit-ieth them that fear him, For he know-eth, he know-eth our

Second time to page 363. SOLO.

As for man, his days are as the grass,..... as a flower..... of the field,.....
 frame, He re-membereth that we are dust. his days are as the grass, as a flower, as a

..... so he flour-ish-eth, so he flour - - - - ish - eth; For the wind pass-eth o - ver it, and
flower of the field, so he flour - - ish - - - - eth as a flower; For the wind pass-eth o - ver it,

Repeat Chorus, "Like as a Father."

it..... is gone, and the place there-of shall know it no more, shall know it no more.
and it is gone, *pp* it is gone, and the place there-of nev - er - more, shall know it nev - er - more.
pp

Second time.

But the mer - cy of the Lord is from ev - - er - - last - ing to ev - - er - - last - ing up - on them that
Piano e Staccato.
But the mer - cy of the Lord, But the mer - cy of the Lord is on them that

The musical score is written for voice and piano. It consists of three systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a final vocal line and piano accompaniment. The tempo is marked 'And' and the dynamics include 'mf' (mezzo-forte) and 'f' (forte).

The lyrics are as follows:

fear him, But the mer - cy of the Lord is from ev - - - - er -
 fear him, up - on them that fear him, But his mer - cy and love is
 - last - ing up - on them..... that fear him, And his right-cous-ness..... and his right-cous-ness.....
 last - ing, and is ev - er up - on them that fear him, and his right-cous-ness, and his
 un - to chil - - - - dren's chil - - - - dren. Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men.
 righteousness, un - - - to, ev - er is un - to his chil-dren. A - men, A - men.

CHORUS. "O THOU, THAT TELLEST."

FROM HANDEL'S "MESSIAH." 363

O thou, that tell - est good ti - dings to Zi - on,

O thou, that tell - est good

O thou, that tell - est good ti - dings to Zi - on, good ti - dings to Je - ru - sa - lem, O

O thou, that tell - est good ti - dings to Zi - on, good ti - dings to Je - ru - sa - lem,

O thou, that tell - est good ti - dings to Zi - on, A - rise, A - rise, Say

ti - dings, to Zi - on, to Zi - on,

thou, that tell - est good ti - dings to Zi - on, good ti - dings to Zi - on, A - rise, A - rise, Say

THE BEATITUDES. (No. 1.) "BLESSED ARE THE POOR IN SPIRIT."

[May be sung by Male Voices.]



Bless-ed

Bless-ed are the poor in spi-rit, for theirs is the king-dom of heaven. Bless-ed are the poor in spi-rit, for theirs is the king-dom of heaven. A - men.

Bless-ed,

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "fear him," followed by a long rest, then "But the mer - cy of the Lord is from ev - - - er -". The piano accompaniment starts with a *mf* dynamic, playing chords that support the vocal melody. The key signature has one flat (B-flat), and the time signature is common time (C).

fear him, But the mer - cy of the Lord is from ev - - - er -

fear him, up - on them that fear him, But his mer - cy and love is

Second system of the musical score. The vocal line continues with "last - ing up - on them..... that fear him, And his right-eous-ness..... and his right-eous-ness.....". The piano accompaniment continues with chords, including some triplets. The lyrics "last - ing, and is ev - er up - on them that fear him, and his right-eous-ness, and his" are also present.

- last - ing up - on them..... that fear him, And his right-eous-ness..... and his right-eous-ness.....

last - ing, and is ev - er up - on them that fear him, and his right-eous-ness, and his

Third system of the musical score. The vocal line concludes with "..... un - to chil - - - dren's chil - - - dren, Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men." The piano accompaniment features a *f* (forte) dynamic in the final measures. The lyrics "righteousness, un - - - to, ev - er is un - to his chil-dren. A - men, A - men." are also included.

..... un - to chil - - - dren's chil - - - dren, Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men.

righteousness, un - - - to, ev - er is un - to his chil-dren. A - men, A - men.

CHORUS. "O THOU, THAT TELLEST."

FROM HANDEL'S "MESSIAH." 363

O thou, that tell - est good ti - dings to Zi - on,

O thou, that tell - est good

O thou, that tell - est good ti - dings to Zi - on, good ti - dings to Je - ru - sa - lem, O

O thou, that tell - est good ti - dings to Zi - on, good ti - dings to Je - ru - sa - lem,

O thou, that tell - est good ti - dings to Zi - on, A - rise, A - rise, Say

ti - dings, to Zi - on, to Zi - on,

thou, that tell - est good ti - dings to Zi - on, good ti - dings to Zi - on, A - rise, A - rise, Say

THE BEATITUDES. (No. 1.) "BLESSED ARE THE POOR IN SPIRIT."

[May be sung by Male Voices.]



Bless-ed

Bless-ed are the poor in spi-rit, for theirs is the king-dom of heaven. Bless-ed are the poor in spi-rit, for theirs is the king-dom of heaven. A - men.

Bless-ed,

un - to the cit - ies of Ju - dah, Be - hold your God! be - hold, the glo - ry of the

un - to the cit - ies of Ju - dah, Be - hold your God! be - hold, the glo - ry of the

Lord..... is ris - en up - - on thee. O thou, that tell - est good ti - dings to Zi - on, Say

Lord..... is ris - en up - - on thee. O thou, that tell - est good ti - dings to Zi - on, Say

THE BEATITUDES. (No. 2.) "BLESSED ARE THEY THAT MOURN."

[May be sung by Male Voices.]



Blessed are they that mourn, for they shall be comfort-ed, Blessed are they that mourn, they shall be com- fort- ed. A - - - men.

they shall be com - - - fort-ed, for they shall be com- fort- ed

un - to the cit - ies of Ju - dah, be - hold, be - hold, the glo - ry of the

un - to the cit - ies of Ju - dah, be - hold, be - hold, the glo - ry of the

Lord.... of the Lord.... the glo - ry of the Lord... is ris - - en up - on thee.

the glo - ry of the Lord.....

Lord.... of the Lord.... the glo - ry of the Lord... is ris - - en up - on thee.

THE BEATITUDES. (No. 3.) "BLESSED ARE THE MEEK." [For Male Voices.]



Blessed are the meek, Blessed are the meek, For they shall inherit the earth. For they, for they shall in-her-it the earth, For they shall in-her-it the earth.

Sing un-to the Lord, Sing un-to the Lord, Sing un-to the Lord, un-to the Lord,

Sing un-to the Lord, Sing un-to the Lord, un-to the Lord, un-to the Lord,

Sing un-to the Lord, Sing un-to the Lord, Sing For he hath done ex-cel-lent

Sing un-to the Lord, Sing un-to the Lord, un-to the Lord, un-to the Lord,

A little slower.

For he, For he hath done ex-cel-lent, ex-cel-lent things. This is known in all the earth, This is known in all the earth.

things, For he hath done ex-cel-lent, ex-cel-lent things. This is known in all the earth, This is known in all the earth.

For he, &c.

THE BEATITUDES. (No. 4.) "BLESSED ARE THEY WHO HUNGER AND THIRST."

[May be sung by Male Voices.]

Blessed are they who hunger and thirst af-ter righteousness. For they shall be fill-ed; Yea, blessed are they, Blessed are they, They shall be fill-ed.

Cry out and shout,

24

Cry out and shout, in-hab-it-ant of Zi-on, Cry out and shout, cry, cry, shout, thou in-

Shout, thou, &c. Cry out and shout, shout, &c.

Shout, thou in-hab-it-ant of Zi-on, Cry out and shout, thou in-

.... out and shout, &c. Cry out and shout, Cry out and shout, Cry, shout, &c.

With reverence.

- hab-it-ant of Zi-on, For great is the Ho-ly One of Is-rael, Great is the Ho-ly One of Is-rael, Great in the midst, in the

- hab-it-ant of Zi-on, For great is the Ho-ly One of Is-rael, Great is the Ho-ly One of Is-rael, Great in the midst, in the

- hab-it-ant of Zi-on, For great is the Ho-ly One of Is-rael, Great is the Ho-ly One of Is-rael, Great in the midst, in the

- hab-it-ant of Zi-on, For great is the Ho-ly One of Is-rael, Great is the Ho-ly One of Is-rael, Great in the midst, in the

THE BEATITUDES.

(No. 6.) "BLESSED ARE THE PURE IN HEART."

[May be sung by Male Voices.]

Bless-ed are the pure in heart, Bless-ed are the pure in heart, For they shall see God, They shall see God. A-men.

Bless-ed are the pure in heart, Bless-ed are the pure in heart, For they shall see God, They shall see God. A-men.

midst of thee, For great is the Ho - - ly One, For great is the Ho - - ly One, For
Cry out and shout, Cry out and shout, Cry out and shout, Cry out and shout, Cry out and
midst of thee, For great is the Ho - - ly One, For great is the Ho - - ly One, For
Cry out and shout, Cry out and shout, cry out, cry out and shout, Cry out and shout, cry out, cry out and
great is the Ho - - ly One, Great, great in the midst of thee, Great, great in the midst of thee. Cry out and
shout, Cry out and shout, Cry out and shout, O, cry out and shout,
great is the Ho - - ly One, Great, great in the midst of thee, Great, great in the midst of thee, Cry out and
shout, Cry out and shout, cry out, cry out and shout, O, cry out and shout,

THE BEATITUDES. (No. 7.) "BLESSED ARE THE PEACE-MAKERS."

[May be sung by Male Voice.]

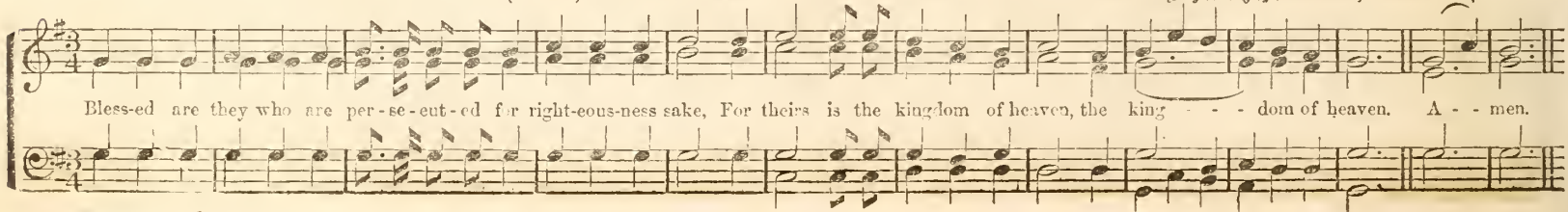
Bless-ed are the peace-makers, For they shall be call-ed the chil-dren of God, They shall be call-ed,
They shall be call-ed the chil-dren of God. A - - men.



shout, O cry out and shout, Great, Great, Great is the Lord, Cry out and shout, O cry out and shout, Great, Great, Great is the Lord, Cry out and shout, and shout, Cry out and shout, and shout, Cry out and shout, Great, Great, Great is the Lord, Cry out and shout, Great, Great, Great is the Lord, shout, O, cry out and shout, Cry out and shout, O, cry out and shout, Lord, Cry out and shout, Cry out and shout, Cry out and shout, For great is the Lord, Cry out, For great is the Lord, Lord, O cry out and shout, O cry out and shout, O shout, Cry out and shout, For great is the Lord, Cry out and shout, Great is the Lord.

THE BEATITUDES. (No. 8.) "BLESSED ARE THEY WHO ARE PERSECUTED."

[May be sung by Male Voices.]



Bless-ed are they who are per-se-cut-ed for right-eous-ness sake, For theirs is the king-dom of heaven, the king - - - dom of heaven. A - - men.

Bless-ed is he whose transgression is for-given, whose sin, whose sin is eov-er-ed. Bless-ed is the man, Bless-ed is the man un-to

whom the Lord im-put-eth not in-i-qui-ty, and in whose spi-rit there is no guile. Bless-ed is the man, Bless-ed is the man un-to

whom the Lord im-put-eth not in-i-qui-ty, and in whose spi-rit there is no guile. Bless-ed is the man, Bless-ed is the man un-to

* From the "PEOPLE'S TUNE BOOK," by permission.

MORNING HYMN.

"MORN AWAKES IN SILENCE."

(Trio for Male, or for Female Voices.)

G. F. R.

Morn a-wakes in si-lence In the vault-ed sky; Stars with fad-ing lus-ter Gem its can-o-py. Hail, then, hail fair morn-ing's

Morn a-wakes in si-lence In the vault-ed sky; Stars with fad-ing lus-ter Gem its can-o-py. Hail, then, hail fair morn-ing's

374 "BLESSED IS HE WHOSE TRANSGRESSION." (Continued.)

whom the Lord im-put-eth not in - i - qui - ty, and in whose spi - rit there is no guile. Be glad in the Lord, and re - joice, ye righteous: Re

whom the Lord im-put-eth not in - i - qui - ty, and in whose spi - rit there is no guile. Be glad in the Lord, and re - joice, ye righteous: Re

p *f*

glad in the Lord, and re - joice, ye righteous; and shout for joy, and shout for joy, all ye that are up-right, all ye that are up -

up - right.

f

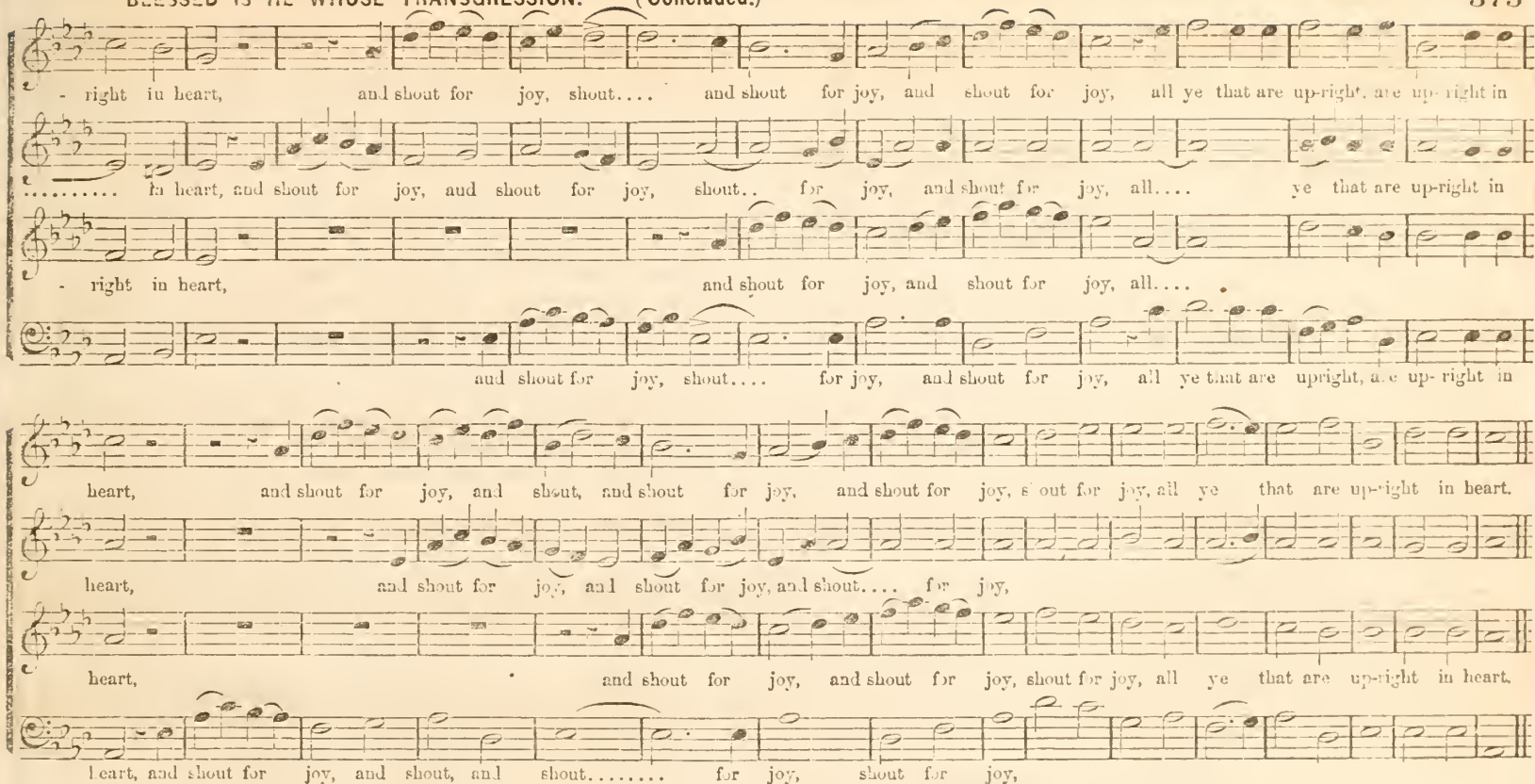
glad in the Lord, and re - joice, ye righteous; and shout for joy, and shout for joy, all ye that are up-right, all ye that are up -

and shout for joy,

"MORN AWAKES IN SILENCE." (Continued.)

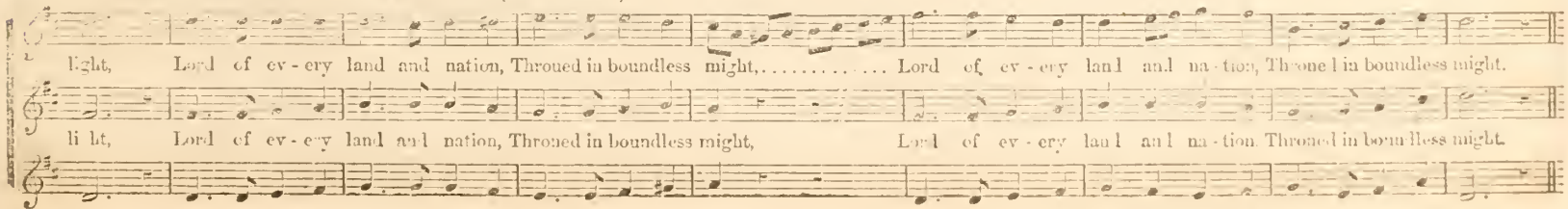
gleam, Praise to Him who kin-dleth Ev - ery sun - ny beam. Swell your grateful voi - ces, Bend in a - do - ra - tion; Praise the Lord of

gleam. Praise to Him who kin-dleth Ev - ery sun - ny beam. Swell your grateful voi - ces, Bend in a - do - ra - tion; Praise the Lord of



- right in heart, and shout for joy, shout.... and shout for joy, and shout for joy, all ye that are up-right, are up-right in
 in heart, and shout for joy, and shout for joy, shout... for joy, and shout for joy, all.... ye that are up-right in
 - right in heart, and shout for joy, and shout for joy, all....
 and shout for joy, shout.... for joy, and shout for joy, all ye that are up-right, are up-right in
 heart, and shout for joy, and shout, and shout for joy, and shout for joy, shout for joy, all ye that are up-right in heart.
 heart, and shout for joy, and shout for joy, and shout.... for joy,
 heart, and shout for joy, and shout for joy, shout for joy, all ye that are up-right in heart.
 heart, and shout for joy, and shout, and shout..... for joy, shout for joy,

"MORN AWAKES IN SILENCE." (Concluded.)



light, Lord of ev-ery land and nation, Throned in boundless might,..... Lord of ev-ery land and na-tion, Throned in boundless might.
 light, Lord of ev-ery land and nation, Throned in boundless might, Lord of ev-ery land and na-tion, Throned in boundless might.

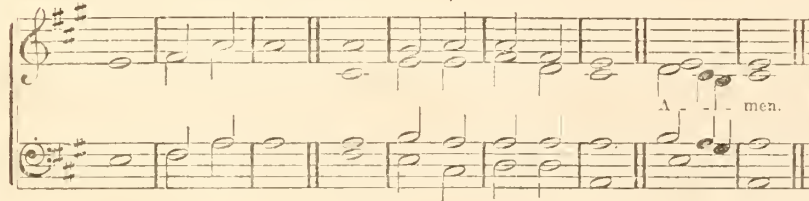
CHANT.—“Have mercy upon me.”†



PSALM li. 1-4, 10-13.

1. Have mercy upon me, O God,
According to thy loving-kindness;
2. According to the multitude of thy tender mercies,
Blot out my transgressions.
3. Wash me thoroughly from my iniquity,
And cleanse me from my sin.
4. For I acknowledge my transgressions;
And my sin is ever before me.
5. Against thee, thee only have I sinned,
And done this evil in thy sight.
6. That thou mayest be justified when thou speakest,
And be clear when thou judgest.
7. Create in me a clean heart, O God;
And renew a right spirit within me.
8. Cast me not away from thy presence;
And take not thy Holy Spirit from me.
9. Restore unto me the joy of thy salvation,
And uphold me with thy free Spirit:
10. Then will I teach transgressors thy ways;
And sinners shall be converted unto thee.

CHANT.—“Praise waiteth for thee.”†



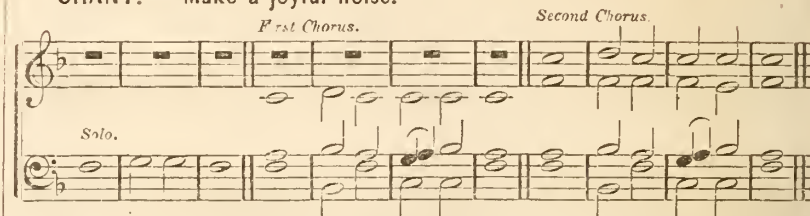
PSALM lxxv. 1-7.

1. Praise waiteth for thee, O God, in Zion:
2. And unto thee shall the vow be performed.

† These selections, and several of the chants are from “Mason’s Book of Chants.”

3. O thou that hearest prayer,
Unto thee shall all flesh come.
4. Iniquities prevail against me:
As for our transgressions, thou shalt purge them away.
5. Blessed is the man whom thou choosest,
And causest to approach unto thee.
That he may dwell in thy courts.
6. We shall be satisfied with the goodness
Of thy house, even of thy holy temple.
7. By terrible things in righteousness
Wilt thou answer us, O God of our salvation.
8. Who art the confidence of all the ends of the earth,
And of them that are afar off upon the sea.
9. Who by his strength setteth fast the mountains;
Being girded with power.
10. Which stilleth the noise of the seas,
The noise of their waves, and the tumult of the people.
11. Praise waiteth for thee, O God, in Zion:
12. And unto thee shall the vow be performed.

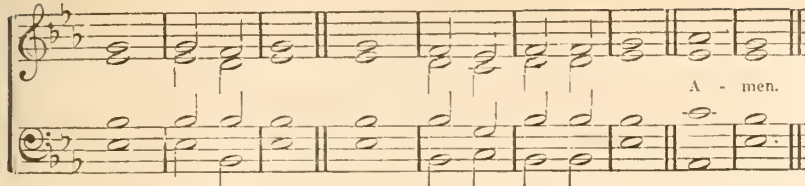
CHANT. “Make a joyful noise.”*



1. Solo. Make a joyful noise unto the Lord, all ye lands.
1st Chorus. Serve the Lord with gladness; Come before his presence with a song.
2. Solo. Know ye that the Lord, he is God:
2d Chorus. It is he that hath made us, and not we ourselves;
We are his people, and the sheep of his pasture.
3. Solo. Enter into his gates with thanksgiving, And into his courts with praise.
1st Chorus. Be thankful unto him, and bless his name.
4. Solo. For the Lord is good, his mercy is everlasting.
2d Chorus. And his truth endureth to all generations.

* The first part of this chant may be sung by a female voice, but the tones should be resonant and sympathetic, and the last note should be sustained until the chorus has commenced.

CHANT.—"Blessed is he that considereth."



PSALM xli, 1-3.

1. Blessed is he that con- | sidereth · the | poor ;
The Lord will de- | liver · him in | time of | trouble.
2. The Lord will pres- | erve him, and | keep · him a- | live ;
And he shall be | blessed · up- | on the | earth.
3. The Lord will strengthen him upon the | bed of | languishing ;
Thou wilt make | all his | bed in · his | sickness.
4. Blessed is he that con- | sidereth · the | poor ;
The Lord will de- | liver · him in | time of | trouble.

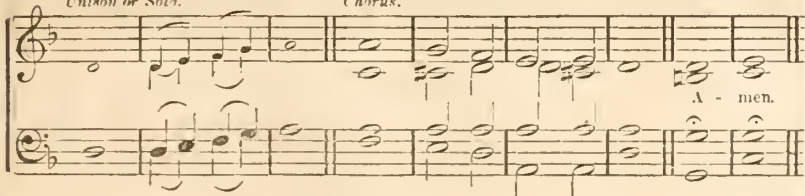
THE LORD'S PRAYER.

1. Our Father who art in heaven. | hallowed · be thy | name :
Thy kingdom come ; thy will be done on | earth, · as it | is in | heaven.
2. Give us this day our | daily | bread ;
And forgive us our | debts, as · we for- | give our | debtors.
3. And lead us not into temptation, but de- | liver us · from | evil.
For thine is the kingdom, and the power, and the glory, for | ever · and | ever · A-
men.

CHANT.—"Lord, thou hast been."

Unison or Solo.

Chorus.



PSALM xc. 1-12.

1. Lord, thou hast been our dwelling place
In | all gene- | rations.
2. Before the mountains were brought forth,
Or ever thou hadst formed the earth and the world,
Even from everlasting to ever- | lasting, | Thou art | God.

3. Thou turnest man to destruction ;
And sayest, Return, ye | chil- · dren of | men.
4. For a thousand years in thy sight
Are but as yesterday when it is past,
And | as a | watch · in the | night.
5. Thou carriest them away as with a flood ;
They are as a sleep :
In the morning they are like grass which | groweth | up.
6. In the morning it flourisheth, and groweth up ;
In the evening it is cut | down, cut | down, and | withereth.
7. For we are consumed by thine anger,
And by thy | wrath · are we | troubled.
8. Thou hast set our iniquities before thee,
Our secret sins in the | light of | thy — | countenance.
9. Who knoweth the power of thine anger ?
Even according to thy fear, | so is · thy | wrath.
10. So teach us to number our days,
That we may ap- | ply our | hearts · unto | wisdom.

CHANT.—"I will give you pastors."

G. F. R.



ORDINATION. JER. iii. 15.

1. I will give you pastors according to | mine own | heart ;
 2. That shall feed you with | knowledge · and | under- | standing.
- Is. lviii. 1.
3. Cry aloud, spare not, lift up thy | voice · like a | trumpet ;
 4. Show my people their transgression, and | the | house of | Jacob · their | sin.
- Is. ii. 10 11.
5. Say ye to the righteous, that it shall be well with him ;
For they shall eat the | fruit · of their | doings.
 6. Wo unto the wicked ! it shall be ill with him ;
For the re- | ward · of his | hands · shall be | given him.

ACTS iv. 29.

7. And now, Lord, grant unto thy servants,
That with all boldness they may | preach thy | word.
8. Grant unto thy servants,
That with all | boldness · they may | preach thy | word.

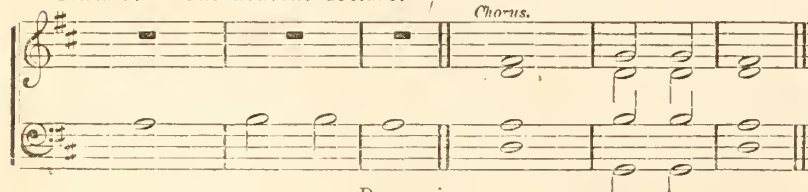
CHANT.—"O Lord, our Lord."



PSALM viii.

1. O Lord our Lord, how excellent is thy name in | all the | earth!
2. Who hast set thy | glo·ry a- | bove the | heavens.
3. Out of the mouths of babes and sucklings
Hast thou ordained strength, be- | cause of · thine | enemies;
4. That thou mightest still be the | ene·my | and · the a- | venger.
5. When I consider thy heavens, the work of thy fingers;
The moon and the stars, which | thou · hast or- | dained:
6. What is man, that thou art mindful of him?
And the son of | man, · that thou | visit-est | him?
7. For thou hast made him a little lower than the angels,
And hast crowned him with | glory · and | honor.
8. Thou madest him to have dominion over the work of thy hands;
Thou hast put | all things | under · his | feet.
9. All sheep and oxen, yea, and the beasts of the field;
The fowl of the air, and the fish of the sea,
And whatsoever passeth through the | paths · of the | sea.
10. O Lord our Lord, how excellent is thy | name in | all the | earth.

CHANT.—"The heavens declare."*



PSALM xix.

1. The heavens declare the glory of God;
And the firmament sheweth his | handy- | work.
2. Day unto day uttereth speech,
And night unto | night · showeth | knowledge.

* All may sing the first half of the Chant, but it is better by a single voice. The last tone of the Solo should be held until the Chorus begin. If preferred, the Motet on page 296 may come in instead of the last part of the Chant.

3. There is no speech nor language
Where their | voice · is not | heard.
4. Their line is gone out through all the earth,
And their words to the | end · of the | world.
5. In them hath he set a tabernacle for the sun,
Which is as a bridegroom coming out of his chamber,
And rejoiceth as a strong man to | run a | race.
6. His going forth is from the end of the heaven,
And his circuit unto the ends of it,
And there is nothing hid from the | heat there- | of
7. The law of the Lord is perfect, con- | verting · the | soul.
8. The testimony of the Lord is sure, making | wise the | simple.
9. The statutes of the Lord are right, re- | joicing · the | heart.
10. The commandment of the Lord is pure, en- | lightening · the | eyes.
11. The fear of the Lord is clean, en- | during · for | ever.
12. The judgments of the Lord are true, and | righteous · alto- | gether.

CHANT.—"The Lord gave the word."

From "THE PSALTERY."



FROM PSALM lxxviii.

1. The Lord gave the word; great was the company of | those that | published it.
2. The Lord gave the word; great was the | company · of | those that | published it.
3. Thou hast ascended on high, thou hast led cap- | tiv·ity | captive;
4. Thou hast received gifts for men, yea, for the rebellious also, that the Lord | God
might | dwell a- | mong them.

CHANT.—“Blessed are the dead.”

G. F. R.



REV. xiv. 13.

1. Blessed are the dead, who die in the | Lord from | henceforth ;
2. Yea, saith the Spirit, that they may rest from their labors ;
And their | works do | follow | them.

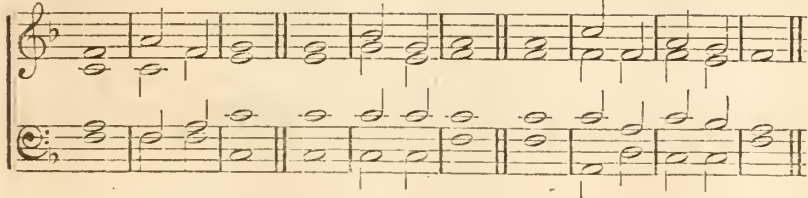
REV. xx. 6.

3. Blessed and holy is he that hath part in the first resurrection :
On such the second death | hath no | power ;
4. But they shall be priests of God and of Christ,
And shall reign with | him a | thousand | years.

REV. i. 5.

5. Unto him that loved us, and washed us from our sins in | his own | blood,
6. And hath made us kings and priests to God and | his Father ;
To him be glory and do- | minion : for | ever and | ever.

HYMN CHANT.—“When creation’s work was ended.”



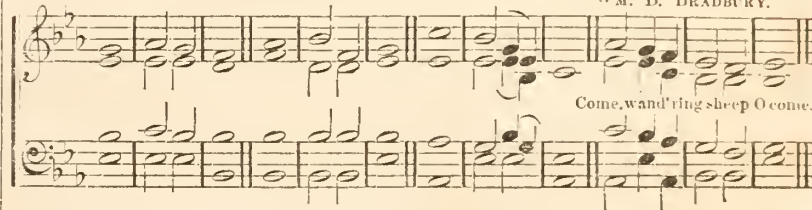
1. When Creation's work was ended,
And a world from | chaos | sprung ;
Quickly angel voices blended,
And the heavenly | arches | rung.
Joyful sung the “Stars of Morn,”
O'er a | world's first | rising | dawn.
2. Songs of sweeter, milder glory,
Rose from heavenly | choirs a- | gain ;
Shepherds heard the pleasing story,
Sounding high o'er | Bethlehem's | plain ;
Angels utter, “Peace on earth,”
Glad their | song at | Jesus' | birth.

3. Still again are harp strings thrilling,
Angel forms are | bending | low ;
While on earth proud hearts are willing
At the Saviour's | feet to | bow.
Sweet the song o'er sins forgiven,
Swelling | through the | courts of | Heaven.
4. Yet once more—Redemption ended,
And the ransomed | all come | home ;
Songs of earth with angels blended,
Loud will roll 'neath | Heaven's high | dome ;
But the songs which saints will raise,
Far on | swell the | angel's | praise.

HYMN CHANT.—“Come, wandering sheep.”

“Behold I, even I, will both search my sheep, and seek them out.”—EZEK. xxxiv. 11.

W. M. B. BRADBURY.



1. Come, wandering sheep, O come !
He'll bind thee | to his | breast ;
He'll bear thee to thy home,
And lay thee | down to | rest :
Oh, come then to his breast,
This is a | blessed home :
Come, wandering | sheep, O | come !
2. He saw thee stray, forlorn,
And heard thee | faintly | cry,
And on the tree of scorn
For thee, he | deigned, to | die ;
What greater proof could he
Give than to | seek the | tomb ?
Come, wandering | sheep, O | come !
3. He'll shield thee from alarms,
And wilt thou | not be | blest ?
He'll bear thee in his arms,
Thou bear him | on thy | breast.
Oh, this is love—come, rest !
This is a | blissful | doom—
Come, wandering | sheep, O | come !

CHANT.—"Praise ye the Lord."

FROM "THE PSALTERY."

Full Chorus

INTRODUCTION

Praise ye the Lord, Praise ye the Lord, Praise ye the Lord.

(Solo parts to be sung by a Bass or Alto Voice to the tone F.)

1. *Solo.* Praise God in his sanctuary;
Chorus. Praise him in the firmament of his power;
Solo. Praise him for his mighty acts;
Chorus. Praise him according to his excellent, his excellent greatness.
2. *Solo.* Praise him with the sound of the trumpet;
Chorus. Praise him with the psaltery and harp;
Solo. Praise him with the timbrel and dance;
Chorus. Praise him with stringed instruments and organs.
3. *Solo.* Praise him upon the loud eymbals;
Chorus. Praise him upon the high-sounding eymbals;
Solo. Let every thing that hath breath praise the Lord;
Chorus. Let every thing that hath breath praise — the Lord.

CLOSE.

Full Chorus.

Praise ye the Lord, Praise ye the Lord, Praise ye the Lord.

CHANT.—"It is well."

2 Kings, iv. 26.

WM. B. BEADSBURY.

1. Beloved, "It is.. well," "It is well," "It is well,"
 2. Beloved, "It is.. well," "It is well," "It is well,"
 3. Beloved, "It is.. well," "It is well," "It is well,"
 4. Beloved, "It is.. well," "It is well," "It is well,"

1. God's ways are always right,
 And love is..... o'er them all, Tho'... far a-bove our sight.
 2. Tho' deep and sore the smart,
 He wounds who..... knows to bind, And... heal the broken heart.
 3. Tho' sorrow clouds our way,
 'Twill make the..... joy more dear, That... ushers in the day.
 4. The path that Jesus trod, Tho'
 rough and..... dark it be, Leads.. home to heav'n & God.

"It is well,".....
 "It is well,"
 "It is well."

Abbot.	162	Calla.	211	Duffield.	254	Griffith.	238	Lillian.	122	Nashville.	203	Rockingham.	146	Tremont.	213
Abville.	243	Calm.	151	Duka Street.	146			Linoway.	195	New York Tune.	155	Rose lais.	147	Trumpet.	253
Al.	267	Calumet.	164	Dundee.	178	Hamburg.	145	Lischer.	210	North Star.	175	Roswell.	287	Twilight.	20
Alinwell.	24	Can.	317	Duquoin.	285	Hannan.	257	Loomis.	225	Nuremberg.	22	Rubia.	603	Tyrol.	156
Albion Square.	208	Cape Rice.	258	Dutton.	238	Hannan.	129	Lumbard.	173			Russell.	113		
Alcervn.	307	Captivity.	125			Harmony Chant.	130	Lute.	165	Oak.	216	Ryle.	275	Union Dale.	254
Alderman.	131	Carpenter.	133	Earlville.	136	Harrowell.	238	Lynch.	247	Oathic.	175		Uraia.	217	
Alexander.	153	Carric.	192	Eastman.	166	Haswell.	255	Lyoas.	183	Ocean.	178	Sanford.	213	Uxbridge.	146
Alexina.	126	Cascade.	163	Eberwein.	172	Hathaway.	229	Lyra.	150	Oilem.	178	Sungamo.	176		
Alessandro.	293	Cassy.	192	Edeu.	154	Hanser.	266			Old Hundredth.	145	Savannah.	260	Valley Spring.	220
Allston.	124	Cassia.	143	Edmunds.	245	Hearthstone.	155	Maitland.	167	Olean.	161	Saxon.	161	Van Norman.	200
Alvah.	257	Castlebrook.	15	Edwina.	203	Hearthleigh.	167	Mnasseh.	251	Oiga.	255	Sayersville.	173	Varina.	181
Amelia.	234	Cave.	278	Elan.	279	Hathside.	132	Mauel.	190	Olivet.	244	Seaford.	198	Varley.	170
Amenia.	209	Cedar Vale.	124	Eland.	247	Hebron.	147	Maple Wood.	15	Olmutz.	201	Sebastopol.	270	Venice.	264
America.	244	Cedron.	255	Elirel.	234	Hedge Thorn.	130	Marah.	157	Ohrah.	203	Security.	190	Verdura.	258
Asterdam.	242	Celestus.	214	Elford.	19	Helm.	200	Marbeck.	231	Ortonville.	179	Sedgwick.	156	Victoria.	157
Angell.	170	Cephas.	141	Ellsie.	172	Hemalden.	231	Marde.	297	Odley.	275	Shannon.	155	Vinewall.	140
Antioch.	152	Chapel Wood.	16	Ellsworth.	189	Harbst.	223	Marlow.	173	Ottawa.	139	Shawm.	265	Vinton.	263
Archwell.	134	Chapel.	198	Elmville.	22	Heywood.	227	Maroier.	17			Shi Li.	252	Vista.	210
Aril.	205	Charter.	150	Elaine.	185	Highland.	311	Marty.	222	Palesto.	254	Shining Shore.	233		
Aronia.	219	Chauncey.	21	Elington.	192	High Rock.	171	Marvin.	265	Palm.	119	Seilly.	200	Wabash.	289
Ashcroft.	234	Chestnut Wood.	141	Ephraim.	20	Highwood.	230	Matti oia.	10	Palmerston.	137	Silver Creek.	181	Walden.	185
Asten.	134	Christine.	193	Erith.	239	Hilton.	263	Maywood.	17	Palmyra.	185	Silver Harp.	255	Wales.	255
Augusta.	154	Clark Street.	18	Ernan.	131	Hodge.	304	McGregor.	234	Paul.	268	Spelman.	267	Walter.	252
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Ava.	247	Clematis.	169	Evau.	189	Hortense.	152	McPherson.	186	Pearson.	271	Spray.	132	Wardwell.	251
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Badea.	202	Coronation.	18			Iberia.	274	Melopene.	26	Philoo.	140	State ley.	150	Wassa.	136
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Balm.	139	Corylus.	140	Paul I.	142	Interval.	137	Meriball.	206	Plant.	269	State Street.	501	Watts.	127
Banker.	177	Cottage.	148	Federal Street.	147	Irving.	135	Meroc.	134	Pleidias.	158	Stephens.	179	Wayne.	244
Banvard.	227	Covington.	293	Ferris.	19	Island Glen.	159	Megtoaville.	21	Pleyd's Hymn.	22	Stillwater.	181	Weep not.	282
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Barnard.	255	Cowper.	189	Flower Vase.	139	Ives.	218	Mills.	27	Poiza.	171	Storm.	123	Wellmore.	153
Barrington.	251	Craftsbury.	134	Folsom.	262			Mitto l.	157	Portugese Hymn.	16	Stow.	211	Wheeler.	144
Baywell.	24	Crayon.	231	Foot.	202	Jamaica.	15	Mindie.	205	Prairie Field.	179	Stuyler.	249	White Plains.	155
Bacon Light.	144	Crescent Lake.	13	Forbestown.	235	Joyful Song.	215	Mirbel.	188	Prentiss.	273	St. Ann.	175	Whitney.	164
Beech Cliff.	213	Crestlake.	143	Forest Hills.	259	Juniper.	129	Missionary Hymn.	41	Prince of.	134	St. Bernard.	245	Wickham.	175
Beecher.	194	Croton Falls.	17	Fowlerville.	153			Mizpah.	230	Pricevance.	190	St. Thomas.	201	Wilde.	165
Belltover.	137	Cythera.	189	Franklin Square.	165	Kalm.	263	Monmouth.	233	Pye.	17	Summit.	171	Williston.	175
Balevento.	221			Frederick.	264	Katonah.	204	Montarno.	24	Pyrola.	17	Sunderling.	256	Will you go.	273
Bathany.	243	Dalra.	251			Kilip.	292	Montcalm.	169			Sunayside.	171	Wilmart.	151
Bidwell.	261	Dalston.	207	Ganges.	206			Morning.	316	Quartz Hill.	126	Sydenham.	236	Wilmot.	210
Bigelow.	219	Daubury.	210	Genaro.	158	Laban.	20	Morrie.	29			Sylvania.	125	Winchell.	187
Billow.	237	Datura.	130	Gentian.	161	Lacordaire.	25	Morrison.	217	Radcliffe.	235		179	Windham.	147
Bird.	194	Day Spring.	123	Gilmanton.	176	Lakeland.	151	Moss Side.	336	Raphaol.	129	Talfourd.	179	Winding Path.	176
Blissfield.	141	Decandria.	138	Gliddon.	158	Lamb.	186	Mothaven.	205	Rectorry Grove.	249	Temple Place.	177	Winslow.	209
Bonar.	209	Dedham.	175	Goldbeck.	248	La Mira.	165	Mount.	295	Redmond.	172	Tenant.	177	Winston.	184
Bower Shade.	16	Deer Path.	153	Golden Gate.	142	Lamoille.	174	Mountain Land.	15	Refuge.	216	Teneriffe.	158	Wirth.	156
Byjstoa.	201	Denfield.	189	Golden Sky.	260	Landholm.	158	Mount Ascension.	236	Reine.	131	Terhune.	137	Won.	274
Brakefield.	135	Denier.	174	Gone.	267	Lauda.	271	Mount Moriah.	161	Repose.	229	Thaddeus.	273	Woodgate.	169
Brevort.	212	Dennis.	202	Goodwin.	241	Laurel Hill.	149	Mount Vernon.	230	Rest.	146	Thamis.	151	Woodrills.	158
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Buckport.	223	Diapason.	119	Grant Isle.	13	Leach.	31	Marillo.	137	Risurgam.	310	Thornton.	191	Yew.	133
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		Downs.	179	Green River.	14	Lemist.	218			Richards.	187	Twinsville.	195	Zimmerman.	171
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